musical
COURIER

Hollywood's Summer Plans

A New Era Opens in Italy

Nazi Crimes Against Music

Established 1880

MAY 15, 1945
20 cents

John Sebastian

Dorothy Maynor

"The famous Negro soprano provided a neat summation of everything that singing ought to be..."

Los Angeles Examiner
March 16, 1945

"There are moments when one sits in the audience listening to Dorothy Maynor that one feels he is in the house of worship and she is the high priestess of spiritual communication. Her superb voice, her humility to her art, all contribute to that atmosphere."

Cleveland Press, Nov. 24, 1944

"Her voice is one of the loveliest in the world. She uses it with art that can never be taught, and so generously that the music lover grows humbler and humbler as he listens. . . . She did such miracles of singing that the pleading of a million heart-sore mothers in these times of war might have been in her song."

Toronto Evening Telegram, Jan. 26, 1945

"Her voice remains one of the world's pleasures. It is the kind of voice you are born with or you don't have, because not even by black magic can you acquire it. It soared through the opera house with the range, the lustrous radiance and the lucious turn of phrase of a truly great lyric soprano."

Chicago Daily Tribune, Apr. 9, 1945

"For her, each song she sings is obviously an emotional experience into which her personality is deeply projected by her intense imagination. Her dramatic ability is such that her audience is carried away with her to an unusual degree."

Vancouver News Herald, Mar. 2, 1945

"The heaven-sent voice and warm human personality of Dorothy Maynor combined to give Seattle one of its most successful concerts. Her graciousness always makes her beloved to audiences and she solidified her place in the hearts of her capacity audience."

Seattle Star, Mar. 6, 1945

"It is not often that one is privileged to hear a recital so rich in substance, so brilliant in execution and so finely conceived on the interpretative side."

Quebec, Can., Chronicle-Telegraph, Jan. 24, 1945

VICTOR RECORDS

ERNST VICTOR WOLFF at the piano

Lawrence Evans Artist Management INC.
DIVISION OF COLUMBIA CONCERTS INC. 113 WEST 57th STREET NEW YORK 19, N. Y.

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 West 57th Street, New York 19, N. Y.

Telephone: CIrcle 7-4500 Cable Address: Musicurier

GRACE NYLEN, President-General Manager
MRS. ALVIN L. SCHMOEGER, Vice-Pres.-Treasurer

LEONARD LIEBLING, Editor-in-Chief
RUSSELL KERR, Managing Editor

RENÉ DEVRIES, ROSALYN KROKOVER, BERNICE FROST, MARY CRAIG, MARY L. STOLTZFUS, Associate Editors
WILLIAM TAYLOR, Radio Editor.
DR. HENRY W. LEVINGER, Foreign Editor, Artist Consultant
DOROTHY BERSIN, Personal Representative
GEORGE HEILMAN, Production Manager

CHICAGO AND MIDDLE WEST HEADQUARTERS.
René Devries (in charge), and Elsa Borowski, 220 S. Michigan Ave. Chicago 4, Ill. Phone, Harrison 6110.

HOLLYWOOD:
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd. Hollywood 28, Calif. Phone, Granite 3480.

NEW ENGLAND:
Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.

CANADA:
Joseph A. Whitmore, 35-10 Adelaide St. E., Toronto 1, Ont.

LATIN AMERICA:
RIO DE JANEIRO: Mme. Ceicao De Barros Barreto, Editorial Representative; William Urai, Business Representative in South America, Avenida Atlantica 1054, Copacabana.
BUENOS AIRES: Jorge M. White, Paraguay 1207
MEXICO CITY: Verna Carleton Millan, Avenida Vera Cruz 69
HAVANA: Huberto De Blanck, 213 Avenida Simon Bolivar

EUROPEAN OFFICES: Closed for the duration of the war.
LONDON, ENGLAND: Hugh Liversidge, British Representative, Green Park Hotel, Harrogate, Yorkshire, England.
AUSTRALIA: Elizabeth Playfair, 4 Monaco Flats, Anderson St., Double Bay, Sydney, New South Wales.
Cynthia Hendrickson Hurst, 26 Watson Ave., Rose Park, Adelaide, S. Australia

Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 20 cents at Newsstands. Back numbers, 25 Cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed — within the new limitations of space imposed by war conditions.

NEW YORK MAY 15, 1945 No. 3112

IN THIS ISSUE

Variations
By Leonard Liebling 4

New Musical Era Opens for Italy
By Mario Labroca 5

Film Music Follows Historic Trend: A Symposium by Studio Heads 6, 13

Hollywood Bowl and Other Coast Music Features
By Richard Drake Saunders 7, 15, 16, 17, 18

Casadesus Pays Tribute to Fauré on His Centenary
By Dr. Henry W. Levinger 8

Nazi Crimes Against Music: An Indictment
By Dr. Paul Nettl 9

Radio, Television: News and Reviews
By William Taylor 10, 11

The Dance: New York Ballet Reviews
By Rosalyn Krokover 12

Choir Music at West Point; N. Y. Notes
By Leon Carson 14

A New Generation Backs the Symphony 16

The Marimba Can Yield Glamorous Music
By Doris Stockton 19

Silhouettes: Grand Opera in the Cinema
By Mary Craig 20

On the Chicago Rialto
By Elsa Borowski 22, 23

New York Concerts 24, 25

The War's End

The Musical Courier joins with the rest of the peaceful world in prayerful thanksgiving for the end of the European war. Millions of troubled humans are eased in spirit, even though some dark days still seem ahead before the Japanese menace is subdued. The released nations, however, will not wait for that before turning afresh to the upbuilding of their material and artistic life.

Music looks forward to a grand renaissance; as an art, it has suffered no damage from the world convulsion, except that creative effort diminished in Europe. However, it is certain to be resumed there, as happened after the Napoleonic period, the troubles of 1848, and all the subsequent wars. Maybe even Germany, when finally cured of its recent years of mass madness, will again contribute important music to the world's store. No one would deny her the right to that ambition.

• • •

Our European Branches

With the European war at an end, the disruptions in its artistic life are already being remedied as fast as possible.

It will not be long before the Musical Courier restores fully its pre-war standing and activities as reporter of events in every musical capital. For 65 years it has functioned as the leading international musical journal. Already negotiations are proceeding for the appointment of important representatives in all the musical capitals of Europe. The first of such correspondents to function is in Rome, and his initial letter will be found in the present issue. He is Mario Labroca, composer and former director of the Maggio Musicale in Florence. The Roman department will be followed shortly by representation in Paris, Vienna, Prague and various cities of Russia. Our London correspondence, by Hugh Liversidge, continued all during the war, and likewise that from Mexico, Cuba and South America.

Reasonable expectation prompts the hope that, as the Western world restores itself to normality, musical life will again bloom everywhere, hand in hand with material readjustment. The new era promises the brightest of prospects.

• • •

A Bow to Dr. Hanson

At the end of April, two important anniversaries took place in Rochester, N. Y., when the Eastman School of Music and the University of Rochester completed the 20th annual series of American Composers' Concerts, and the 15th annual Eastman School Festival of American Music, both under the direction of Dr. Howard Hanson. A full description of those proceedings will appear in the next issue.

A modest little brochure by Dr Hanson explains the purposes and results of the two series, and contains also other matter of thoughtful moment. He tells that when he assumed directorship of the Eastman School 21 years ago, he found the needs of American composers to be most pressing—"unopened scores on conductors' desks, works lying on shelves without a chance of performance, public apathy, critical distrust and general creative frustration." It seemed to Dr. Hanson that a sort of laboratory was necessary, a place where composers might come and hear their orchestral works read and performed competently. He secured the ample financing for such a project and in 1925 led the first American Composers' Concert, with seven works selected from 50 scores submitted.

MISCHA ELMAN

playing for service men and women at the War Department Theatre, Fort Hamilton, N. Y. The violinist was heard in solos, and in the Mendelssohn Concerto with the 378th A.S.F. Band, expanded to full symphonic proportions for the occasion. (Photo by Public Relations Office, Fort Hamilton, N. Y.)

Since then many of the composers whose works had first performances in Rochester have become important figures in the American music of today. (Hanson lists nearly fifty names.) Altogether in the past 20 years, approximately 900 orchestral works by over 400 composers were heard at the Rochester concerts.

The Festival collaborated by producing new works and repeating some previously performed even by long established men like Paine, Chadwick, Gilbert, Stillman-Kelley and MacDowell.

By-products of the Concerts and Festival were the publication of orchestral scores, the stimulation of phonographic recordings, radio broadcasting and commissioning of composers.

Dr. Hanson gives warm appreciation to the assistance he has always received from the officials of the Eastman School, but they in turn —as do the composers and the public—doubtless credit him with being the main source of inspiration which has brought about such magnificent achievements.

• • •

Films and Progress

The artistic field which is enjoying the first fruitful impact of the now changing conditions in Europe is that of motion pictures, which have played so prominent a part in war propaganda and whose role assumes even more importance in disseminating entertainment and instruction for the ravaged countries. Some of the pages in our current issue devote themselves to many aspects of filmdom —which also are many of the aspects of freedom.

What opportunities await the musical artist of tomorrow can be imagined if not clearly foreseen at this time. Those of progressive spirit will want to ally themselves with the new media, which will multiply by many thousands the artistic possibilities inherent in the adaptable musical art.

Vol. CXXXI, No. 10
Whole No. 3112

MUSICAL COURIER, Published semi-monthly October to May, inclusive, and monthly June to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Reentered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Canada $4.00—Europe $4.50

Sixty-Sixth Year
May 15, 1945

VARIATIONS: By Leonard Liebling

Filmed biographies of famous composers are in vogue just now. Some of them flout history and the verities, but what does that matter as long as the public is pleased and the producers profit?

Occasionally I wonder what goes on in a Hollywood studio contemplating the next such picture. It might be something like this:

Mr. Big (the Producer)—"We're going to do another story about one of those long-haired musickers. Anyone got an idea?"

Director—"Let's see. There's been Beethoven, Handel, Liszt, Chopin, Schubert—"

Mr. Big—"Never mind about what's been. What's to be?"

Director—"I guess I don't know all those fellows."

Studio Composer (eagerly)—"Well, I do."

Mr. Big—"All right. Give."

Chief Yes Man—"Yes, that's right. Give."

S. C.—"First of all, there's Bach. He was born in 1685—"

Mr. Big—"Did he write any hits?"

S. C.—"Er, not exactly, except maybe his Ave Maria."

Director—"That's been done in a couple of Schubert stories."

S. C.—"Oh, that's a different Ave Maria. You see—"

Mr. Big—"An Ave Maria is an Ave Maria."

Chief Yes Man—"Sure."

Mr. Big (to S. C.)—"Maybe you can dub in some music for this guy Bock. What was his life like?"

S. C.—"He married twice, had about twenty children and—"

Mr. Big (roars)—"Are you nuts? Do you think our women customers would stand for that?"

C. Y. M.—"I should say not."

S. C.—"There's Joseph Haydn."

Mr. B.—"Hidin' where?"

C. Y. M.—"Ha, ha, ha."

S. C.—"It's spelled H-a-y-d-n."

Mr. B.—"All right. What's about him?"

S. C.—"He wrote over 100 symphonies, some oratorios, a lot of chamber music—"

Mr. B.—"Any hits?"

S. C.—"Well, there's his Minuet."

Director—"They had that in the Paderewski picture."

S. C.—"But—"

Mr. B.—"Any romance in his life? Was he starving, or anything like that?"

S. C.—"No—he was married, and was very successful financially."

Mr. B. (Gloomily)—"No story in that. He's out."

S. C.—"Brahms hasn't been done in pictures."

Mr. B.—"Brahms? What are those?"

S. C.—"Johannes Brahms. He's a composer. He lived in Vienna."

Mr. B.—"You've got something there. Vienna! Home of the waltz."

C. Y. M. (starts to whistle The Blue Danube)

Mr. B.—"Shut up. (to director) Get busy on this Johann Brown."

S. C.—"Brahms is his name."

Director (shouts)—"I've got it. Johann Brahms and Johann Strauss. Rivals in name and fame, see? They have a battle of waltzes, to win the love of an opera singer. Strauss wins out, at first with his Blue Danube, but then Brahms writes his great opera for the girl, she sings in it, it sweeps the world and she marries him." (sinks back exhausted)

Mr. B—"Marvelous! Make up your budget, start casting, and we'll begin shooting right away. Get Sinatra for Brown — I mean Brahms—and Bing Crosby for Strauss. They could sing those waltzes at each other, Pons or Moore could do the girl, and—"

S. C.—"Pardon me, sir, but Brahms never wrote an opera and never married."

Mr. B. (glaring at S. C.)—"You would think of that. You're fired."

S. C. (humbly)—"Will you give me another chance to suggest a subject?"

Mr. B.—"Go ahead. But it better be good."

S. C.—"How about Wagner?"

Mr. B.—"He wrote music for Hitler, didn't he?"

S. C.—"Wagner died in 1883, and couldn't have known Hitler because—"

Studio Author (bursting in)—"Hold everything. You want a new musical picture. Well, I've got the idea of the century. Phenomenal, titanic, stupendous. It'll gross millions. It'll—"

Mr. B.—"Stop that stuff. You're not the publicity director. What's the great idea you've got?"

Studio Author—"Hold your breaths, all of you. You're going to get the thrill of your lives. It's—it's THE LIFE OF HARRY JAMES—and the title is THE TRUMPET IS TRUMP—and—"

Mr. Big (jumps up, kicks his chair away, embraces the Studio Author, rushes back to desk and grabs the telephone. The Author is back-slapped and hand-shaken by everyone except the Studio Composer, who slinks from the room)—"Operator, give me the auditor, give me the scenic department, give me the legal department, give me the bank, give me the projection department—give me—give me—oh, give me a drink—give everybody in the building a drink, and on the lots too—and GET ME HARRY JAMES."

• • •

About a month ago, Dr. Fabien Sevitzky, maestro of the Indianapolis Orchestra, completed his twentieth year of orchestral conducting in this country. During all that time each of his programs included at least one composition by an American composer. I doubt whether anyone else has equalled such a record, and Dr. Sevitzky surely is entitled to the thanks of our composers and of music lovers interested in them. In some other countries he would receive Governmental honors for his achievement. The United States recognizes its musicians officially only when tax-time comes around.

• • •

Wagnerites feel grief to know that it had been necessary for the Allied bombardment, when it brought about the fall of Nuremberg, to destroy the house in which Hans Sachs lived during the 16th century. The birthplace of Albrecht Dürer, celebrated painter and etcher, contemporary of Sachs, also was reduced to ruin in the same city.

• • •

Some day not far off, the youthful Nazis might be surprised to make acquaintance with much lovely music by Mendelssohn, Mahler, Offenbach, Goldmark, and other "non-Aryans." Also, they are likely to learn that the verses for many famous German Lieder came from the pen of Heinrich Heine.

• • •

R. H. V. communicates indignantly (and justifiably): "It is nothing less than ridiculous to see how the word 'symphony' is so often being made to mean 'symphony orchestra'. A symphony is a musical composition, of course, and not an orchestra. To call an orchestra a 'symphony' is like calling a symphonic poem a 'symphonic', a brass band a 'brass', or an English horn an 'English'. Likewise, the theatrical profession has formed the bad habit of referring to a 'musical' when a musical comedy or musical play is meant. Such abbreviated misnomers have no sense, are stupidly misleading, and cause only confusion."

• • •

The charter of B.B.C., running for another year, is due for revision before the House of Commons, and it is the prevailing opinion in London that it will not be renewed in its present form. The informant who sends me the news adds: "Many of us are frantic with fear that the new charter might grant permission for singing commercials."

• • •

Dear Variations:

Guessing contests are occupying good space in important newspapers. So why not in the mags?

Each of the ten artists listed below is identified with a piece of music. Match them up correctly. Five or six guessed right is fair. Seven or eight good. Nine or ten superior. This makes the writer superior, as he guessed them all, having made them up. Don't look at the answers at the bottom of this page, until you have tried to guess them.*

Omnipotently yours,

F. C. SCHANG.

1 Paul Robeson	a Home on the Range
2 Lily Pons	b Hills of Home
3 Josh White	c Ungeduld
4 Richard Tauber	d Water Boy
5 John Charles Thomas	e Humoresque
6 Grace Moore	f If I should Leave You
7 Richard Crooks	g One Meat Ball
8 Lotte Lehmann	h You Are My Heart's Delight
9 James Melton	i Music Box
10 Mischa Elman	j Ciribiribin

• • •

The Musicians' Foundation (established by The Bohemians in New York) has completed its 30th year of existence. Since 1914 it has tided many musicians through periods of want and unemployment, giving away close to $200,000 and enabling a number of them to survive and regain their professional status. Subscriptions are now being sought to replenish the worthy fund, and should be sent to The Musicians' Foundation, Inc., Carl Deis, Treasurer, 160 West 73d Street, New York 23, N. Y. All contributions are subject to income tax deduction.

• • •

Giacomo Matteotti, Socialist leader murdered about 20 years ago by order of Mussolini, was a brother-in-law of Titta Ruffo, the baritone.

• • •

Maybe I shall have to withdraw my vote of confidence from President Truman. I read recently that his favorite music is by Chopin, and I published the news on this page. Now along comes Joe Ricardel, bandleader at the Park Plaza Hotel, who says: "The President always stands when his favorite tune is played —Missouri Waltz."

• • •

It is the Musical Courier's Mary Craig who asks about critics: "Is their carp worse than their gripe?"

---

* Answers: 1-d; 2-i; 3-g; 4-h; 5-a; 6-j; 7-f; 8-c; 9-b; 10-e.

NEW MUSICAL ERA OPENS FOR ITALY

War Created Vast Audiences in the Liberated Peninsula

By Mario Labroca

(Special Correspondence to the Musical Courier.)

Rome

The music life in Italy was not suspended or interrupted, since the advent of the Allied troops was immediately followed by a most rapid picking up of what we might call the organizational threads of theatres and concerts. The systems and the officials of the past peiod, rapidly abolished, have been substituted by new provisions which sought to avoid embarrassing lacks and perilous *lacunae*, and by now there are flourishing in all of liberated Italy a great number of lyric theatres and frequent concerts for the pleasure of the Allied soldiers and Italian civilians.

True, the difficulties of transportation and of the "logistics" of providing such events are great. But the good will of the Allied commands and the enthusiasm of the artists are great enough to overcome these, each time they arise, and today it is possible to make a survey, however brief, of the musical life of the present year.

All-Year-Round Seasons Popular

Let us begin with the premise that the public has been profoundly changed. The Allied soldiers who return from the battle fronts to rest centers ardently desire a bit of music, of good music, and they want it in all seasons, even in those months in which the theatres' sleep is profound in an atmosphere saturated with naphthaline. Already we see the previously unthought of development of prolonging the theatrical and concert seasons even into the summer months.

Here in Rome, for example, the Teatro Reale dell' Opera has had a continued activity from the day of the arrival of the Allies, with the theatres always filled. Concerts have continued in the Teatro Adriano, and open-air programs rivaling those of the winter season are in progress. The same thing has happened in Palermo, at Bari, Naples and Florence, and even in minor centers, where the initiative of private impresarios, acting in accord with Allied commands, has accompanied the troops in their advance toward the north.

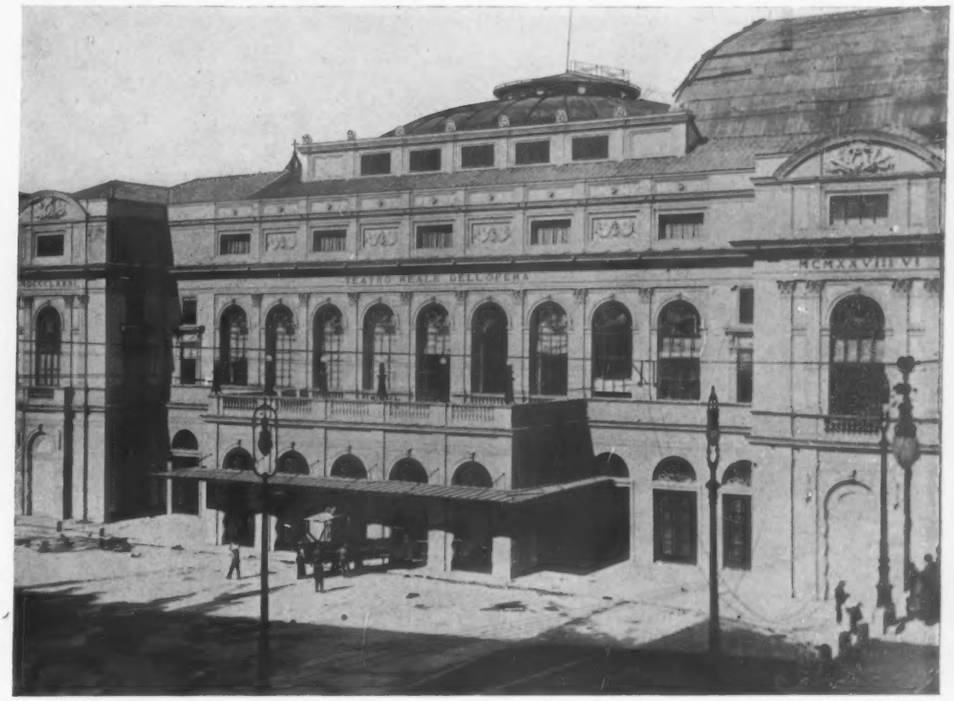
The impossibility of providing enough recognized Italian artists has caused the organizers of these events to experiment with new talents, some of which have won great successes, because added to all the other elements so richly present there is that of curiosity.

Youth is naturally at an advantage in such a case, but there is also present a deep nostalgia in the public for the great artists of other countries who have been missing from Italy for some eight years; and all events seem to presage that their return may soon take place.

Novelties Still Lacking

Owing to the impossibility of preparing new musical fare, the major theatres of liberated Italy have followed a program based on the standard repertoire, such as Traviata, Trovatore, Rigoletto, Aida, Barbiere di Siviglia, Tosca, Boheme, Butterfly, Cavalleria Rusticana and Pagliacci, and several have even given place to Falstaff, Carmen, Faust, Francesca da Rimini and Turandot.

Mario Labroca, noted Italian composer and general director of the Florence Festival (Maggio Musicale) until the latter was interrupted by the war, will contribute articles to the Musical Courier on music in liberated Italy, as its special correspondent. He is now living and working in Rome.



TEATRO REALE DELL' OPERA IN ROME.

Among leading sopranos is certainly Maria Caniglia, who brings an admirable voice and stage art of high relief to dramatic and lyric dramatic parts; she is today among the most effective artists in her interpretations of Aida, Trovatore, Tosca, Francesca da Rimini and the like. In addition we might cite Onelia Fineschi, a young lyric soprano, whose beautiful voice has impressed the public favorably; Boheme, Otello, Faust and Lohengrin are among the operas in which she is the best interpreter.

The most notable mezzo-sopranos are Maria Benedetti, in heroic roles such as Trovatore, Aida, Don Carlos and others; and Fedora Barbieri, who has a beautiful voice and richness of dramatic and comic temperament, and makes, for example, an inimitable Dame Quickly in Falstaff.

Among the tenors, apart from Gigli, who will soon resume singing, we can point to Augusto Ferrauto in lyric-dramatic parts such as Aida, Trovatore, Gioconda, Tosca, etc.; Ferruccio Tagliavini, one of the most beautiful voices now singing in Italy in the light lyric repertoire; and Francesco Albanese, also heard in lyric roles.

An admirable trio of leading baritones now appearing in liberated Italy are Gino Bechi, of powerful voice and incisive interpretations; Tito Gobbi, with a lively interpretative intelligence, and Enzo Mascherini, who possesses vocal material of rare beauty. The repretoire of these three artists is extensive, and they may be heard in all the most significant roles of the lyric literature. The baritone de Falchi has also impressed favorably by his voice and stage effectiveness.

Among the orchestral conductors either for opera or concerts, who have found successful activity in liberated Italy, we may mention Mario Rossi, Fernando Previtale and Franco Ferrara, who among the younger ones of great promise are probably the most outstanding, and well known, of course, are Vittorio Gui, Tullio Serafin, Vincenzo Bellezza, Franco Capuana, and among symphonic conductors the young Russian composer, Igor Markevitch, who has lived in Italy for some years.

Ballet Popular

The ballet plays a large part in Italian stage productions, and we must mention the corps de ballet of the Teatro Reale dell' Opera in Rome, directed by Millos, to which we owe recent performances of some of the most significant works in the repertoire, such as Petrouchka, L'Enfant Prodigue by Prokofieff, La Boutique Fantasque, The Three-Cornered Hat by De Falla, and the like.

Concerts are numerous and, as we have said, continuous. Among those who have won plaudits in these are the violinist Gioconda De Vito, who today seems to the writer to rank among the leading artists of the world; the cellist Enrico Mainardi, complete master of technic and of expressive facility; the cellist Cassado, who is well known in the United States; the soprano Susanna Danco, with a voice of rare beauty and a most extensive repertoire sung in all languages; the pianist Guido Agosti, measured and correct; and the Trio Puliti-Santoliquido-Anfiteatroff, which has had great successes. Of other artists we shall speak in our next letter.

This sketch of musical life in liberated Italy would not be complete without speaking of the activities of composers. Many are the works in elaboration or preparation, but of one, already completed and soon to be performed, owing to its importance and its reference to present-day events, we shall speak. This is the Solemn Mass for Peace by Alfredo Casella—a work on large lines, of deep sentiment and of great and admirable technical knowledge. Opportunities to speak of it in more detail will follow later.

Strauss Found in Good Health

Richard Strauss, hale at 81, was found living in his home at Garmisch, Bavaria, when the American Tenth Armored Division and the 103rd Division entered the city. The U. S. Army's early combat divisions requisitioned the Strauss villa as well as many other residences and hotels for their headquarters, but military government officials who entered later secured a stay from high officials, so that the composer, his son Franz and the latter's wife were allowed to remain there. No mention is made in dispatches of Richard Strauss' wife, and it is assumed that she died during the war. Strauss and his family came to Garmisch from Vienna last December.

The composer was at work on a one-act opera, Capriccio, which had been announced for performance at the Salzburg Festival this summer, before that event was cancelled.

Toscanini Declines Italy Call

Arturo Toscanini has refused an invitation from Milanese citizens to return to that city and again direct La Scala Opera, according to an announcement made on May 4, so long as the present regime rules Italy.

Bergsma, Menotti, Fitelberg Win Awards

Three musicians are among the 15 award-winners of the annual grants of $1,000 each made jointly by the American Academy and the National Institute of Arts and Letters to talented non-members who have demonstrated outstanding achievements in literature, music and art. All composers, the three are William Bergsma, Gian-Carlo Menotti and Jerzy Fitelberg.

Bartok Named to Hungarian Parliament

Béla Bartók, the composer, who has lived in America since 1940, is among four exiles elected by the people of Budapest as member of the new Hungarian Parliament, according to telegraphic advices from London.

Copland Wins 1944 Pulitzer Prize

Aaron Copland has been awarded the Pulitzer Prize in music for 1944 for his score Appalachian Spring, written for the Martha Graham ballet, performed in Washington last fall. It has a historical background, the early settlers in Pennsylvania. Mr. Copland is making an orchestra suite from his score.

FILM SCORES FOLLOW A HISTORICAL CYCLE

By MORRIS W. STOLOFF,
Musical Director,
Columbia Pictures Corp.

With pardonable pride I can point out that Columbia Pictures once more has shown the way with respect to music in motion pictures in its production of A Song to Remember, based on the music and life of Chopin, which has already proved the hit sensation of the year.

We did it before, as musical folk will recall, with One Night of Love, starring Grace Moore, which opened a cycle of operettas on the screen. A Song to Remember has begun another cycle, devoted to the lives and works of great composers, in which all the other major studios are participating.

The result, I am confident, will be a tremendous wave of popular interest in serious music, and sweep into the concert halls thousands of persons who might otherwise never have gone there.

In scoring A Song to Remember, I tried to ensure that the entire concept of every selection, if not its entire length, should be preserved fully. Where dramatic action and overall timing of the picture sequences necessitated cuts, I endeavored to see that the value of the work was still artistically preserved, and I have been gratified to observe that there have been no complaints. Gratifying, also, was the immediate multiplication of our department fan mail, showing a large and favorable public reaction.

The fine work of my excellent staff should not be overlooked. The able composers Miklos Rozsa and Eugene Zador tastefully made the adaptations and orchestrations, aided by Mario Silva, who has charge of our choral and operatic department, and Rudolph Polk on research. Victor Aller worked daily with Cornel Wilde to enable the latter to give a visual semblance of authority in his many closeups at the keyboard.

We got many a chuckle out of the schedule which called for Wilde to play the E major Etude on one day, or the B-flat Scherzo on another as though he were actually a concert artist. Naturally he played on a "dead" piano, but how well he did so is a matter of record. While being filmed, he listened to the recordings made by our superb pianist, who must unfortunately remain officially uncredited.

Among other recent Columbia releases I can point with pride to the musical scores of Sahara by Rozsa, and to Address Unknown, by Ernst Toch. I am also happy in the personal possession of an Oscar accorded to me by my colleagues of the Motion Picture Academy for the "best scoring of a motion picture" last year (Cover Girl).

WALTER SCHARF, REPUBLIC STUDIOS MUSICAL HEAD,
left, instructs Tito Guizar and Constance Moore, who play the leads in Mexicana, while Author Ned Washington and Composer Gabriel Ruiz look on, in the vocal room. The windows behind Scharf look out on the huge sound stage.

New Sound Stage Has Revolutionary Devices

By WALTER SCHARF,
Musical Director,
Republic Productions, Inc.

As Republic Studios celebrates its tenth anniversary, our music department moves happily into the largest and most modern recording stage yet to be built. It is the realization of plans drawn by Dan Bloomberg, head of our sound department, and myself, approved by President Herbert J. Yates, who fully realizes the values contributed by music to motion picture production. And it is indicative of the magnitude of our plans for music.

The building contains the world's most modern dubbing and scoring stage, with a separate vocal room and an adjustable reverberation chamber, as well as two projection rooms and other equipment. Every scientific facility for the presentation of elaborate music on the screen has been installed, including harmonious arrangement and decoration, known to exert a psychological influence on musicians.

The scoring stage is 120 feet long, 75 in width and 32 in heighth, with a volume of about 250,000 cubic feet, unquestionably the largest of its kind in existence. It was designed to include the most modern developments in architectural acoustics, as well as the latest innovations in the field of sound recording.

The complete acoustical effect is to obtain a diffused radiation of sound from many directions, permitting complete freedom in stage conditions without echoes or individual resonances. This means the acquisition of greater depth of tone and enhancement of the feeling of body in the melody.

Glassed off from the scoring stage is a vocal room which provides acoustic isolation and permits vocalists and choruses to be recorded on separate sound tracks without being picked up on the orchestra sound track. Rerecording can blend several tracks to make vocalist, chorus or orchestra dominant, or produce any desired dramatic effect.

•

A reverberation chamber is built on the opposite side of the scoring stage, having a maximum reverberation time of twelve seconds. This may be varied by adjusting the position of microphone and speaker in the chamber, or by adjusting the angle of opening of the soundproof door which separates the chamber into two reverberation rooms. This door rotates on a mechanical shaft to which is attached an electric motor operating the door by remote control from the re-recording console.

Decoration and color design of the stage, planned to produce a pleasant, soothing effect on the artists who work there, was developed with the assistance of our art department, under Russ Kimball. Even control consoles and amplifier equipment have been streamlined and designed to please the eye, in addition to performing all of the essential mechanical functions.

The new stage and equipment represents such an advance that we have already had several applications for permission to make some commercial symphonic recordings in it.

The first tests, on music for Magnificent Rogue, were very gratifying. In my score to this picture, incidentally, I have written a character portrait in music, depicting the Dickens character of Scrooge.

•

The greatly extended audial range will be particularly beneficial in our forthcoming picture, "Concerto." This will make use of both the second and third piano concerti of Rachmaninoff, as well as some fifteen of the late composer's other works, the first theme of the second concerto being used as the theme of the picture.

Filming on our new production of the life of Mozart, "The Immortal," is soon to start, and our outstanding equipment will give the lovely music a most faithful representation. "Calendar Girl," "Hit Parade of 1946" and "That Brennan Girl," are among the forthcoming Republic pictures with extensive musical scores.

TED CAIN,
Director, Universal Studios Department of Music. (Photo © Universal Pictures Co., Inc.)

Raising Cinema Values Through Music

By TED CAIN,
Director, Universal Studios Dept. of Music

Music is playing a significant part in raising the standard of motion pictures and, at the same time, their entertainment values. At Universal, we are not only employing bigger orchestras to underscore films. We have also enlarged the scope of underscoring, by assigning the right musicians to the right pictures, which serves to give them a certain color from the outset. Deanna Durbin, who is an outstanding musical star, has always in the past, sung the standards, and classicals and semi-classicals. For her latest release, Can't Help Singing, we signed the top song writer of the country, Jerome Kern, to do an original score. One of his numbers, More and More, is now high on the Hit Parade.

Another great improvement in productions, from a music standpoint, has been achieved by selecting the type of story which gives us a chance to employ classical and semi-classical numbers. Phantom of the Opera had an operatic background. In another Susanna Foster picture, a coming production, Once Upon a Dream, we have taken the Nutcracker Suite and Romeo and Juliet Overture by Tschaikowsky, and Rossini's Barber of Seville, and set them to modern English lyrics. There was no attempt to cheapen them, only to modernize their presentation. A chorus of 80 voices and a 65-piece orchestra will be heard.

On the other side, we have done Hear That Trumpet Talk, a story written around a little jazz band, calling for a detective to solve a murder by recognizing the style of a certain musician. We used the best jazz instrumentalists (Esquire award winners) who were available, and attempted, in every detail, to keep true to modern life. Coleman Hawkins and his orchestra are featured in this picture.

The future outlook is very bright. Universal has a definite policy for the coming year to improve its product in all respects. The allocation of money for music is double what it has been in the past. This will enable us to have more time to write the proper music and more time to record it, while using bigger orchestras.

It will be the studio's continued policy to get top writers for Miss Durbin and other musical stars, and to en-

(Please turn to page 14)

EDITOR'S NOTE—

Mr. Cain's association with the studio began in 1937, as a music cutter, after ten years at Paramount, where he started as an assistant film cutter. Previously, he had done everything, from playing a trumpet and fronting an orchestra up and down the Pacific Coast, to running a radio station, KFWV, at Portland, Ore., in which he owned a third interest. The station, no longer in existence, had an output of only 50 watts, and he could carry all the equipment in a suitcase after originating the practicing of "roving" interviews.

While he was playing with Ray Robinson's band at the Liberty Theatre in Spokane, a group of music-struck boys used to come back stage and watch the band practice. Now and then, one of them would get in a few hot licks himself. Among the group were Bing Crosby and Al Rinker, who later joined the original Rhythm Boys.

A year after joining Universal, Mr. Cain became chief assistant to Charles Previn, head of the studio's music department, and also served as assistant to Previn's successor, Don George. When George left the lot last year, Mr. Cain succeeded him as department director.

HOLLYWOOD BOWL: New Figures Take the Helm

PART OF THE VAST AUDIENCE AT HOLLYWOOD BOWL ON A GALA NIGHT.

By RICHARD DRAKE SAUNDERS

As the Hollywood Bowl prepares for its 24th season of "Symphonies Under the Stars," it plans as well a considerable expansion, indicative of the growth of music here even under the handicap of war conditions.

These plans include erection on the Bowl grounds of an auditorium and other buildings to house the Hollywood Bowl Theater Assn., now forming under the direction of Arthur Kachel, and a projected University of Music which the Bowl Association's capable manager, Dr. Karl Wecker, is well qualified to head.

These are not merely postwar dreams. A start is being made at once with the roofing over of the outdoor tea garden adjoining the administration building, where the theatre group can swing into action at once. This will be a school of acting for professionals, with several scholarships expected to be available soon.

Ownership Arrangements

Ownership of the Bowl and its adjacent property is vested in the County of Los Angeles, with the non-profit Hollywood Bowl Assn. acting in a managerial capacity. For the past several years, the Bowl concerts have been presented, under lease, by the Southern California Symphony Assn., which also presents the winter concerts of the Philharmonic Orchestra.

This year the Bowl Assn. will resume full management and presentation of the concert series. As previously announced in Courier, Leopold Stokowski has been engaged for this year and the two years following, to head the musical activities.

A new orchestra is being formed. Its basis is the Philharmonic Orchestra, but it will be augmented by a number of fine performers loaned through the courtesy of various motion picture studios, each of whom has a number of outstanding players under contract.

New talent is also being encouraged. Aspiring orchestral players are being heard by a committee of seventeen, fifteen of whom are Philharmonic members, the most talented to be heard by Stokowski later. The Hollywood Bowl Orchestra, when completely formed, will be under the supervision of Assistant Manager Philip Kahgan, and it is understood that Tympanist Charles L. White will be orchestra steward.

Season Plans Elaborate

The current season will start on July 10, and continue, as usual for eight weeks. There is a possibility, however, that this season may be extended by an additional two weeks.

Concerts will be given on four nights each week. Tuesdays will be symphony nights, Thursdays will have distinguished soloists with the orchestra, Saturday nights will be devoted to features, including ballets, and the Sunday night concerts will be broadcast.

Stokowski will direct half of the scheduled thirty-two concerts, conducting all the symphony nights and all the broadcast events. The other concerts will be under the batons of guest conductors.

Soloists still cannot be announced. This is largely because so many leading artists are to make OWI tours during the summer. Some of the broadcast events may use resident soloists, including winners of the Audition of the Air, now about to start again.

Wartime restrictions on capacity and lighting have been lifted. This, with adequate public transportation to the Bowl door, promises to see again the huge throngs of pre-war days, augmented by many of the war workers and service personnel who never have had the opportunity before.

Men and women in uniform will be able to attend for as little as twenty-five cents, while general admission by season book will again return to thirty-three cents. Public interest is being demonstrated by an unusually large advance ticket sale, especially in the boxes.

•

Dr. Enzo Pascarella, concert violinist and director, has resumed his synchronization work in Hollywood. He has just completed A Thousand and One Nights, produced by Columbia Pictures. Dr. Pascarella divides his time between Hollywood and San Diego, where he is director of the Southern California Institute of Music.

•

Ethel Bartlett and Rae Robertson, two-pianists, are on the Pacific Coast for ten engagements. They will remain in California for summer concerts and have arranged a tour of the hospitals and camps.

•

Joseph Szigeti, Igor Stravinsky and Harry Kaufman, with their wives, were honored at a reception recently when A. Atwater Kent entertained at his home in Los Angeles following a concert by Mr. Szigeti.

LEOPOLD STOKOWSKI, Musical Director of the Hollywood Bowl; from a terra cotta bust by Boris Lovet-Lorski, shown at the Wildenstein Gallery, New York City. (Photo by Carl Klein Studios.)

(Other Hollywood Features, pages 6, 13, 15, 16, 17, 18.)

San Francisco Opera Extended

SAN FRANCISCO.—More performances than ever are promised by General Director Gaetano Merola for the San Francisco Opera Company's 23rd season, opening Sept. 25 at the War Memorial Opera House. Extended to five weeks, it includes a regular subscription series of 10 performances, on Monday and Thursday nights (except for the opening, which falls on a Tuesday), a popular series of five, and five nonsubscription events.

Before the season opens here, three performances will be given in Seattle and three in Portland. Extra presentations will take place in Sacramento, Oct. 6, 13, and 20, at San Jose on Oct. 9. After the local season two weeks of opera will be given in Los Angeles.

Operas added to the repertoire include Moussorgsky's Boris Godounoff and Ravel's one-act comedy, The Spanish Hour. Wagner's Die Walkuere and Tristan und Isolde will be revived. Other works are Aida, La Boheme, Tales of Hoffmann, Carmen, Don Giovanni, Der Rosenkavalier, Salome, La Traviata, Lucia di Lammermoor, Cavalleria Rusticana and Pagliacci. The Barber of Seville may be added.

New Artists

New artists joining the roster are Helen Traubel, Wagnerian soprano; Nadine Conner and Eleanor Steber, lyric sopranos; Hilde Reggiani, coloratura; and Mack Harrell and Herbert Janssen, baritones. Among the women singers returning are Lily Pons, who, among other things will make her first appearance in Traviata; Licia Albanese, Vivian della Chiesa, Lily Djanel, Herta Glaz, Margaret Harshaw, Lotte Lehmann, Stella Roman and Risé Stevens.

Among the male singers are Salvatore Baccaloni, Frederick Jagel, Charles Kullman, Bruno Landi, Lauritz Melchior, Ivan Petroff, Jan Peerce, Ezio Pinza, Francisco Valentino, Robert Weede and Raoul Jobin. Principal conductors are William Steinberg, George Sebastian, Pietro Cimara and Merola himself. Kurt Herbert Adler remains as chorus master, Armando Agnini as stage director, and Wilam Christensen as ballet master. Herbert Graf returns as stage director for the German opera.

Centenary of Gabriel Fauré Observed in America

Robert Casadesus, Famous Pianist, a Friend of the French Master, Gives Reminiscences of His Life and Work

By HENRY W. LEVINGER

Gabriel Fauré, the hundredth anniversary of whose birth was celebrated throughout the world on May 13, belongs to those musicians who are more appreciated in their native country than in other nations. His music is the most characteristic incarnation of the Gallic spirit, and the consequences of his work and teaching, though not obvious at first sight, are in the final analysis, deep and thorough.

In this country the centenary of Fauré will be celebrated with concerts in which outstanding musicians of French birth will give testimony of their unfaltering devotion to the work of one of their greatest masters. Sponsored by the French Government, Robert Casadesus and Zino Francescatti are going to play Fauré's Second Sonata for violin and piano over WQXR. This work reminds one of the late scores by Beethoven (with whom Fauré shared the sad fate of being deaf in the last years of his life). In a Treasury Concert over WNYC, Daniel Guilet (violin) and Gaby Casadesus (piano) are performing his First Sonata for violin and piano, the Third Valse Caprice and the Second Impromptu for piano. On May 25, sponsored by the American Relief for France, Francescatti, Daniel Guilet, Martial Singher and Robert Casadesus will join in a concert as a tribute to the master, performing chamber music works and songs.

Loved Schumann and Brahms

Robert Casadesus, a pupil at the Conservatory, of which Fauré was director, relates a typical personal experience. He had received the *prix de piano* after playing Fauré's Thème et Variations the same day in 1913 when Jose Iturbi had graduated, playing the same piece. He gained the *prix d'harmonie* in 1919, the last year of the directorship of Fauré, and it was in 1920, four years before the latter's death, that he played in his presence in Cannes, Fauré's Fantasie for piano and orchestra, with Reynaldo Hahn conducting.

At a luncheon which followed the rehearsal Fauré said to Casadesus, "My favorite composer is Schumann, and you can notice it in my compositions."

This meaningful modesty, which characterized that composer more than long-winded treatises, gives us a clue to the whole personality. Casadesus closed the interview with the remark; *"La plus belle musique Allemande est Schumann et Brahms', disait Fauré."*

"Fauré, who started as a simple organist, proceeding in this profession from small beginnings until he wound up as the director of the famed Conservatoire in Paris, has left behind a series of works which are the proud possession of French musical literature, and will some day grow to be an integral part of the music literature of the whole world," Mr. Casadesus continued.

"Fauré has even influenced indirectly, by his inheritance brought to these shores by his pupils, musical production in this country. The composer was one of the great teachers of his time—he replaced Massenet in his class of compositions and was destined to teach such outstanding musicians as Ravel, Enesco, Florent Schmitt and Nadia Boulanger.

Revolutionized French Teaching

"When he became the successor of Massenet as professor of composition at the Paris Conservatoire in 1896, he not only continued the important and beneficial work of his illustrious predecessor but, employing new techniques and conceptions of art, had an important influence in reorganizing the whole method of teaching. He even more radically changed the whole concept of teaching after he had become director of this famous school, in 1905, a position he held until 1919.

GABRIEL FAURÉ IN 1906.

"Before Fauré, the teaching at the Conservatory was based on the classics; Bach and Beethoven were the gospel of teachers and pupils, and their schooling was measured by the achievements of these masters. The Romantic school was treated, more or less, as a lesser development in music. With the arrival of Fauré, this changed. The Romantics and the moderns became the backbone of the teaching methods, Schumann, Brahms, Chopin, Franck, Saint-Saens, were enthroned as a sort of cult which governed the thought of this school. The French younger generation, Debussy and Ravel, were also frequently played.

"Fauré, being an introvert, felt akin with those musicians who made the more intimate emotions the source of their creative efforts. He also felt closer to those who prefer intensity of emotion to lengthy developments, and didn't favor large effects appealing to the masses.

"Fauré is by taste a chamber musician. The frail and tender man, whose voice was never loud, but always kind, preferred to take a deep look into his own soul without caring too much about what the outside world thought about it. He was a bit afraid of the brutal sounds of an orchestra (or was he afraid of the many people he had to face when he stood in front of it?) and preferred to write for the human voice, producing songs which in their finish and intimacy are beyond comparison, and chamber music works which uncover the most intimate reactions of the human soul.

Primacy of Melody

"The root of his work is melody. His songs, piano compositions, and his chamber music prove it, and so does his orchestral output. It's interesting to notice how differently he and Debussy approached the same theme: Pelléas and Mélisande, the masterpiece of impressionistic literature by Maeterlinck. Whereas Debussy, wrote a complete opera, Fauré composed incidental music which conveys, just as much, if not more, of the spirit of this great poem.

"Fauré's music is the expression of the most refined art. To say as much as possible with the utmost discretion and restraint was his constant aim. An enemy of anything vulgar and cheap, he will remain as a model of refinement, a delicate poet and a master of technic, who developed to perfection the most intricate complexities of musical composition."

Robert Casadesus ended the interview with the following statement: "Gabriel Fauré is, in my opinion, one of the greatest musicians of all time."

North American-Venezuelan Friendship Concert

Under the direction of Dr. John Warren Erb, a Friendship Concert was given on April 8 at Town Hall, the proceeds going to the benefit of the fund for music students of both countries. Sponsored by the Liberty District of the National Federation of Music Clubs and the Stillman-Kelley Music Club of New York City, the program presented an array of talent. Performers were the Musical Arts Chorus of Easton, Pa., assisted by the Haywood Singers of Orange, N. J., and the New York University Sinfonietta augmented by a group from the New York Philharmonic. Soloists were Mara Agreneva-Slaviansky, Iona Harms, Marian McManus, Laura Manru, Frederic Baer and Herbert Wood, singers; Charles Straub, pianist and Ben Gibner King, organist.

The program featured The Star-Spangled Banner, the Venezuelan National Anthem, choruses by Venezuelan Composers of 18th and 19th centuries, songs by contemporary composers of that country, a chorus for women's voices by Charles Haubiel, and excerpts from the musical miracle play, Pilgrim's Progress, by Edgar Stillman Kelley.

A message of welcome (in Spanish) was given by Capt. Alejandro Fernandez, consul general, and a message of friendship (in English) by the Ambassador from Venezuela, Dr. Diogenes Escalante.

City Center Presents Carmen Jones

The City Center, resourceful as always, secured a short engagement (at popular prices of admission) of the Carmen Jones troupe before the start of its long road tour.

May 2, the opening night at the Center, found a full house in attendance, and the enthusiasm was as marked as when the piece ran its lengthy course on Broadway. The cast, with a few minor exceptions, has remained the same, and still performs the libretto and Bizet's music with sincerity, zest, and excellent vocal and histrionic effect.

Muriel Smith (who alternates with Inez Matthews) again gave her alluring version of the siren from Seville. Elton J. Warren (alternating with Carlotta Franzell) was the sympathetic Cindy Lou. The lead male role of Joe had vivid interpretation from LeVern Hutcherson (alternating with Napoleon Reed). Glenn Bryant impersonated the pugilistic Husky Miller. All the singing had apropriate skill and character. David Mordecai conducted well. The chorus trained by Robert Shaw, excelled in sonority, vim and rhythmic precision.

D. R.

New Opera to Be Heard

A revival of Mascagni's opera L' Amico Fritz, last heard here in the season of 1923-24, and a first performance of The Golden Gate, an opera by Salvatore Virzi, will be given at the Henry Hudson Theatre, New York, May 18, by the Gotham Opera Company. Mr. Virzi studied composition and conducting with Moranzoni, Serafin and Mascagni. His opera is based on a libretto by Armando Romano. Casts for the two operas will include Sula Raicova, Claudio Frigerio, Franco Perulli, Elizabeth Wysor, Nicolas Constantino and Virginia Lutz. Elio Lupo will conduct an orchestra of 40 players from the Metropolitan and Philharmonic orchestras.

Omaha Fetes Minneapolis Forces

OMAHA, NEBR. — Tuesday Musical Club presented the Minneapolis Symphony, Dmitri Mitropoulos, director, as a climax to a brilliant season. The Franck Symphony, and a modern American Ozark Set by Siegmeister were included in the program, and several encores were added.

The Tuesday Musical Club announces the following artists for 1945-46: Blanche Thebom, Metropolitan mezzo-soprano; Adolph Busch and his Little Symphony; Vladimir Horowitz, pianist; Patricia Travers, violinist; and Walter Cassell, Metropolitan baritone, who formerly made his home in Omaha.

The Morning Musicale, Mrs. Howard Kennedy, director, introduced Omaha's first piano quartet before its large membership at Joslyn Memorial. The four pianists were Betty Jane Bilunas, Evelyn Faulk, Helene Wacek, and Alabelle Hunter. Cecil Berryman, prominent Omaha teacher, arranged the music and directed the rehearsals.

The Omaha World-Herald brought the San Carlo Opera Company to the City Auditorium in a series of four operas given for the benefit of the Children's Memorial Hospital.

Omaha's Association for Opera in English, under the direction of Mme. Thea Moller-Harms, presented The Lovely Galatea by von Suppé in Joslyn Memorial Concert Hall.

The Nebraska Federation of Music Clubs sponsored its annual junior competitive festival at Joslyn Memorial. Thirty-five students from more than 175 entrants won superior ratings, and these will appear in later programs. Mrs. George Baer is state chairman, and Mrs. I. L. Turpin, district chairman.

H. M. R.

Federation Finals, May 24

Finals in the National Federation of Music Clubs Biennial Young Artists' Contests will be held on the afternoon of May 24 at Carnegie Chamber Music Hall, New York. Three awards of $1,000 for vocalists, violinists and pianists, and appearances in the summer series of the NBC Symphony under Dr. Frank Black will be made. Associated Music Publishers have offered $50 worth of music to the winner if there is only one; $25 to each of two, and $20 to each of three. Judging in the semi-finals, to be held on May 22 and 23 at the Manhattan School of Music, will be Conductors Artur Rodzinski, Wilfred Pelletier, and Alexander Smallens; Violinists Erica Morini and Zino Francescatti; Pianists Nadia Reisenberg and Pierre Luboshutz; and Vocalists Mabel Garrison and Frederick Jagel.

NAZI CRIMES AGAINST MUSIC: AN INDICTMENT

WE ACCUSE . . .

the Nazis of misdemeanors against the art of music and offenses against its creators and interpreters, *viz.:*

1. They wantonly imperilled the life and welfare of innocent artists without cause, either by removing their means of living or by actual maltreatment.

2. They exiled some of the choicest spirits in every field of art, looted their property, held their relatives and friends as hostages; pillaged musical treasures and edifices.

3. They destroyed the scores and writings of many masters in music and literature, distorted musical history to prove unwarranted racial theories, and degraded the practice of an art which was once the glory of their nation.

MUSICIANS OF THE WORLD.

By DR. PAUL NETTL

While plans are being made to try Nazi officials for war crimes, it would be well for the Allies to draw up a list of the offenses which the rulers of the Third Reich committed against music.

It happened that the writer took part in a very interesting forum on Music in Contemporary Life, a feature of a Musicians' Congress organized last September by the University of California at Los Angeles. Here the antitheses of Music and Fascism and Music and Democracy were presented, and aroused the greatest interest, with noted speakers debating the merits of each.

A striking controversy arose between lovers of freedom and a few adherents of artistic dictator rule. For example, Emil Ludwig, the noted German writer —though an exile from his native land —curiously spoke in defense of an order that now has crumbled. He even went so far in his statements as to declare that music thrived best under totalitarian regimes. This was, of course, violently opposed by other members of the congress and in reports of it by the local press.

Ludwig referred, in the attempt to prove his statements, to the high tide of art in the reign of the great Italian dynasties of the Renaissance, and to the music-loving French, English, Austrian and German sovereigns of the past. He even mentioned the now defunct "Roman Empire" of Mussolini!

It seems to me that art always has been greatly influenced by certain facts and rules of organic life, even of climate, geography, and the like. Once art has appeared, political and economic factors certainly play a decisive role in shaping the forms of its expression. The Fascist regimes were no exception: their musicians were expected to extol their ideals, which being narrow and warped, produced art products of the same order. They also turned back the clock drastically as regards freedom of technic and even regulated the racial stocks permitted to participate in art creation.

Concerning Racial Theories . . .

For cultural evolution as a whole, and, I think especially for music, the history of art, far from proving that absolutely "pure" racial stocks produce the best art products, tends to demonstrate that the most favorable mixtures of races offer the most promising basis.

The rich musical territories of Europe, I believe, lie on its periphery and the crossroads of races. Wherever racial and ethnic fusions took place—in other words, where there have been migrations or other mixings of races—a comparatively rich musical life has arisen. The Gothic style in music developed in sections of Romanic Gaul settled by the Franks. The migrations of the Germanic tribes to Italy, and the subsequent mixture of the Longobardic with the native Roman population antedated the music of Palestrina, Gabrieli, Monteverdi, the Venetians Cavalli and Cesti, the Neapolitan operas by Scarlatti and others.

In the development of German, or Middle European music, the important sections were in the path of migrations from the East. To these belong Thuringia, whence Bach and Handel came; Baden, where there was an admixture of Slavic Bohemians, and later Stamitz and the Mannheim and pre-classic schools arose; and Austria. The great Viennese classical school (Haydn, Mozart, Schubert) originated in a country in which were domiciled many different races. Haydn's ancestors were partly German, partly Slavic; Schubert's parents came from Moravia and Silesia; Beethoven's originally from Flanders. Mozart (according to Walter Rauschenberger) had an Alemanic father and a Bavarian-Austrian mother.

So much to refute the Nazi racial theories in connection with art.

How Propaganda Worked

But now let us learn how Nazi propaganda was carried out by music. Every State, of course, knows the importance which music holds in the life of the people. During the First World War, England was called the "Land without Music" by the Germans. They described their own country as "the Land of Heroes" and England as "the Land of Traders." The propaganda was spread that the superiority of the German people was expressed in its super-sensitivity in the field of music. On the other hand, particularly in America, virtually all German music was put under a ban, and there was a time when it was rare to hear Mozart or Beethoven at a symphony concert.

Fortunately in the Second World War there has been an opposite view and, just as Shakespeare is performed in Germany, so likewise the number of performances of German musical works in America and England has risen to fantastic figures. In Germany itself, German masterworks were not performed as often as in America. We were not fighting a war against the eternal cultural values of the German people, but against the ruling German caste of 1933 to 1945.

Composers Who Were "Taboo"

The German people were robbed of genuine older German composers, whose music was deeply rooted in their national inheritance. The music of Mendelssohn, Mahler, Offenbach, the entire modern German production of Schoenberg, Krenek, Hindemith and others, found an asylum in America. German music in its international significance emigrated. Composers of the conquered countries and of the "enemy" lands, as well as works by Jewish musicians of any nation, and modern scores deemed "Cultural-Bolshevistic," were taboo in cities held by the Reich. One exception was Tchaikovsky, who for some unknown reason remained on programs in Holland even after the war with Russia began.

Grieg dropped from favor. He was for a long time regarded as the Bard of the North, until it was discovered that he was of Scottish descent, that the Norwegian patriots had put him up as a national hero, and that during his life he had been a serious proponent of democratic principles! The composer Richard Mohaupt, whose opera Die Wirtin von Pinsk had such success at the Dresden Opera, was lopped off for personal political reasons. From being a successful Nazi composer, he became a refugee in America.

Corruption of Musicology

Since 1934 musicology had been organized in the Reich according to the "Fuehrer" principle. At that time Dr. Arnold Schering was not elected but rather appointed head of the German Musicological Society, and according to the rules of the organization he was to appoint his successor. What developed from a totalitarian organization is easily perceptible if we read the few musicological works produced in Germany in the past few years. In the First World War, musicological production was considerable. Now it has almost disappeared, and what was done was in the service of Nazi propaganda.

Great German musicians were presented as typical products of high racial breeding. The musical emigration of the eighteenth century was held up as a dress rehearsal for the German colonization which was to have been inaugurated by the Nazi war had not the plan failed. Handel was represented as the prophet of the German invasion of England, Gluck of France, the conquest of the world by German music as a preview of actual world domination by the Nazis. These are thoughts which in all seriousness appeared in periodicals such as *Die Musik* and *Archiv für Musikforschung.*

Again and again the Nazis tried to establish foreign composers of importance as German. Chopin, Cesar Franck are examples. A dissertation by Peter Gnadewitz, written at the instigation of Professor Gustav Becking, made of the Czech Johann Stamitz, precursor of the modern symphony, a Sudeten German composer. Schubert, an Austrian, though some of his forebears were of German Silesian stock, was made out by Becking to have been of German Sudeten stock too, and his early death to have typified the tragedy of that noble body of people! (This was in the days when Hitler was preparing to annex the Sudetenland, and Becking and a "travelling commando" of young Nazi musicologists took over the music department of the University in Prague.)

Perhaps the most glaring case of misrepresentation occurred in an article by the musicologist Stage, in which Beethoven's Eroica was depicted as a "Fuehrer" Symphony, and it was even stated that "Beethoven foresaw Hitler's appearance"! But enough of these aberrations, which posterity now will certainly regard with amusement and wonder.

Although carried out with great power, all "musical weapons of war" of the Nazi propagandists were bound to collapse because of their internal weakness. The total collapse of Nazi theories and Nazi philosophy coincides with the final *débâcle* of the Nazi military power.

WITH TRUMPET AND DRUM

A group of Hitler Youth at a rally in 1934, in the days when the movement promised a golden future instead of the ruin which overwhelmed Germany.

Illustrirte Zeitung

Dr. Paul Nettl, Czech musicologist, who has for a dozen years been resident in the United States, is a member of the faculty at the Westminster Choir College, Princeton, N. J. He studied in Prague with Heinrich Rietsch and Gerhard von Keussler, and in 1920 became a lecturer at the German University in that city. In 1931 he was director of the Prague German Radio. He has written many books and articles for European and American publications.

RADIO NEWS
by William Taylor

A WAR BOND SYMPHONY CONCERT
in the series broadcast by WQXR, Malcolm Childs, announcer-producer, and Abram Chasins (right), commentator, are seen with a part of the orchestra.

Noted Artists Help WQXR Bond Concerts Net $100,000

The influence and effectiveness of top ranking musical programs via the air waves has been significantly demonstrated by Station WQXR in a most successful fashion with the Sunday series of War Bond Symphony Concerts, which were brought to a close on April 29. The programs were presented in cooperation with the War Finance Committee, the National Orchestral Association, under the direction of Leon Barzin, and Local 802 of the American Federation of Musicians. Abram Chasins, WQXR music consultant, was the commentator, and largely responsible for the planning of the series.

Prior to the War Bond Concerts, WQXR had aired the Treasury Concerts program for two years on Sunday afternoons, introducing outstanding soloists in recital. But when the new evening programs were first broadcast on Nov. 12, the augmented series marked the first time that the Finance Committee of the Treasury Department had utilized a large concert orchestra for an extended series of programs. Since then 25 concerts have been broadcast before studio audiences which bought bonds to obtain tickets of admission. Originally designed to stimulate the sale of bonds for the Sixth War Loan Drive, the recitals were so successful that the series was extended following the close of the drive.

•

When the broadcasts began, the listeners were requested to buy bonds of $25 or more denomination in order to secure tickets for admission to the studio of the National Orchestral Association, from which the programs emanated. The demand proved so great, after the initial concert, that the denomination was raised to a $100 or higher bond. By January, the concerts through April had been entirely sold out. The total bond sales amounted to $100,000, with no figures available on the amount of bonds purchased by radio listeners as a result of the war bond plugs used on the program itself. This was all the more remarkable since the broadcasting studio only seated from 100 to 125 guests.

•

Among the artists who contributed in no small measure to ensure the remarkable results of the series were: Rudolf Serkin, William Primrose, Claudio Arrau, Joseph Szigeti, Adolf Busch, Bronislaw Hubermann, The Dessoff Choirs, Mack Harrell, Joseph Fuchs, Dorothy Maynor, Leonard Bernstein, Carroll Glenn, Staff Sergeant Eugene List, Chief Warrant Officer John M. Barnett, Erica Morini, Frank Sheridan, Licia Albanese, Yehudi Menuhin, Joan Field, Felix Salmond, Zino Francescatti, Eugene Istomin, William Kapell, Leonard Rose, Robert Casadesus and the popular piano duo of the U. S. Navy, Whittemore and Lowe.

•

Not only was the successful presentation of the concerts borne entirely by the talent contingent. An equally important factor was Walter Gassenheimer, WQXR engineer, who handled the vital technical end for all 25 recitals. Just what an engineer means for smoothly functioning broadcasts was brought out during a rehearsal of the concert given by Staff Sergeant Eugene List and his wife, Carroll Glenn.

Leon Barzin, the regular conductor, was absent, and Chief Warrant Officer John M. Barnett directed in his place. As the music of Tchaikowsky's Piano Concerto No. 1 came through the microphones into the control room, the engineer detected a jangle whenever note A was sounded. The rehearsal was interrupted several times and an effort made to solve the problem. Even the piano was checked for a loose string.

It was only after an exhaustive search that the cause was discovered—two dog tags worn by the conductor, CWO John Barnett. The "A" key alone would cause these to vibrate, and the sound was picked up by the sensitive microphone nearest the conductor.

•

Whiteman to Select Service Musician for Scholarship

A crisp new $1,000 bill to help some talented Army, Navy or Marine musician readjust to civilian life, was presented to Paul Whiteman by the Philco Corporation, sponsors of the Radio Hall of Fame, during the Blue Network broadcast of the program May 6. Whiteman, who first picked such stars as Bing Crosby, Mildred Bailey, Tommy and Jimmy Dorsey, Roy Bargy and Joan Edwards, and a host of others, has named the award a Grand "G.I. Starter." He will select the recipient in the near future without the assistance of any committee or contest. The winner may be a Wac, Wave or Spar, soldier, sailor or marine, and the money will be used for tuition at a music school, or for a financial backlog during readjustment to civilian life. The presentation to Whiteman and the announcement of the award was, appropriately enough, devoted to honoring Whiteman and the music he has made famous during the past 30 years.

•

N. Y. Philharmonic Announces Soloists for Summer Broadcasts

The N. Y. Philharmonic-Symphony Society and the Columbia Broadcasting System, under the sponsorship of the United States Rubber Co., are presenting a fine array of soloists for the summer season of the society, until the opening of the regular subscription season in October. Robert Casadesus appeared April 29, Arthur Rubinstein, May 27, Rudolf Serkin and Artur Schnabel are scheduled for June. Luboshutz and Nemenoff, as well as Erica Morini are the artist for July. The August broadcasts will feature Alexander Brailowsky, Gyorgy Sandor and the violinist, Isaac Stern. September soloists are Nathan Milstein, Ania Dorfmann, and the negro contralto, Carol Brice. The conductors are Artur Rodzinski, Bruno Walter, Fritz Reiner, Eugene Ormandy, George Szell and Dimitri Mitropoulos.

•

Serious Music Schedule For Summer Months on Blue

Patriotic music lovers who are giving up trips to festivals and concerts this summer in response to the government's plan not to travel, will be able to enjoy many of these programs in their own homes under a comprehensive plan arranged by WJZ and the Blue Network of the American Broadcasting Company. The Saturday Symphony (WJZ, 4:00 to 5:00 p. m. EWT) inaugurated in April with Sir Thomas Beecham conducting four concerts, has scheduled as guest conductors, Max Goberman, May 5 and 12; Beecham returning on May 19 and 26; Nicolai Berezowsky, June 2 and 9; Max Goberman, June 16 and 23, and Paul Whiteman, director of music for the network, will lead a Gershwin memorial program on June 30. On May 5, also, the Boston "Pop" Concerts will return for another Summer via the Blue. This will be the 60th year of the "Pops" and the 15th with Arthur Fiedler as conductor. Following the "Pops" the Blue will broadcast the Esplanade Concerts and then continue with the series at Tanglewood, all part of the Boston Symphony Orchestra's summer schedule.

Following the conclusion of the United Nations Conference in San Francisco, a series of light opera programs will be originated for Tuesday evenings. Plans for the third annual Gilbert and Sullivan Festival, conducted each season by Josef Stopak, also are being prepared.

Due observance will be given to Music Week on the serious music schedule. As a feature, the National Federation of Music Clubs presented a special program on May 8, high-lighting the Capitol University Choir under the direction of Dr. Ellis Snyder of Columbus, Ohio. Mrs. Guy Patterson Gannett, president of the Federation, will speak from New York. During the festival at Colorado College in Colorado Springs, Dr. Roy Harris, now music director for the OWI, will announce the winners in the composition contest conducted by the National Composers Congress for which special awards will be made by the Blue Network.

•

National Music Week Observed By Music Club Federation

Two nationwide broadcasts marked the observance by the National Federation of Music Clubs of National Music Week. On May 8th from the Columbus Ohio, studio of the American Broadcasting Company, a program of the Capitol University Choir of Columbus was air-waved, under the direction of Dr. Ellis Snyder, the Federation's National Chairman of Church Music. Three minutes were given over to the President of the organization, Mrs. Guy Patterson Gannett, of Portland, Me., to deliver a National Music Week message to federated clubs from a studio in New York. On May 9, on the Music For Tonight program (NBC, 11:30 to 12:00 p. m. EWT), the prize winning Chamber Music composition in the recent Young Composers' Contest of the Federation was given a world premiere. Virginia Seay Ploser of New York is the 23-year-old composer. The work, titled San Clemente, Low Tide, was presented on the NBC program with the young prize winner in the studio.

These two broadcasts are phases of an observance in which almost all of the nearly 5,000 clubs of the Federation, scattered through cities from coast to coast, participated. Federated choirs, choral groups, chamber music and orchestral groups were pressed into service to give programs emphasizing the National Music Week theme which was "Foster unity for the war and the peace to follow." Music club participation involved special programs in churches, civic auditoriums and in the recital halls of individual clubs, and also concerts for the armed forces and for the disabled men in the Army, Navy and veteran's hospitals. During the last several years, Music Week has been expanded from purely National to Inter-American proportions, and many programs given under National Federation of Music Clubs auspices have featured the music of the other Americas.

•

Waring's Pennsylvanians For NBC Daytime Series

In a bold innovation in day-time network broadcasting, NBC has signed Fred Waring and his entire organization of Pennsylvanians to an exclusive contract, which is reported to be financially one of the largest in radio's history. Beginning June 4, Waring will take over the 11:00 to 11:30 a. m. spot, Mondays through Fridays. With a large orchestra and choral group, instrumentalists, soloists and arrangers, the combination makes the Pennsylvanians one of the best known musical aggregations in the country. The programs will present an entirely new pattern in modern radio entertainment. If arrangements can be made, some of the shows will originate from the summer lodge Waring maintains for the organization at Shawnee-on-the-Delaware, Penn.

MARCELLE DENYA
SOPRANO — Concert, Opera, Radio
Management: CATHERINE KRAMER,
410 Park Avenue, New York 22, N. Y.
Baldwin Piano Victor Records

RICHARD KARP
CONDUCTOR
Artistic and Music Director Pittsburgh Opera
Program Producer Station KDKA Pittsburgh

Norman Soreng WRIGHT
. . . COMPOSER . . .
"Soldier, What Did You See"
(Featured by John Charles Thomas)
"The Tired Cowboy" "Eighth Psalm"
"Quest" (Pub. R. L. Huntzinger)

TELEVISION

Lawrence Brooks, Baritone, And His Success Story.

Without knowing a soul, a young baritone by the name of Lawrence Huard landed in New York a few years ago to seek his fortune. He had high hopes and just enough money to last him about a month with careful handling. Now at the age of 29, professionally known as Lawrence Brooks, he has a nation-wide following with radio audiences, as a featured soloist on major network programs. Recently he signed a two-year contract to star in the new Ford show (Sundays, WEAF, 2:00 to 2:30 p. m., EWT). In addition to his radio activities, he is headlined in Broadway's hit operetta, The Song of Norway.

But Brooks is a modest young man with an optimistic disposition. He is very likely to pass lightly over his early handicaps, and the long bleak period when he was fighting to carve out a singing career in hard-boiled New York.

•

He was born in a typical New England mill town in Maine called Westbrook, about 300 miles from New York. The name means no more to the average person than that of thousands of other small cities throughout the country. Still, in the entertainment world, it has the distinction of not only being the "home town" of Lawrence Brooks but also of the Frank Sinatra of his day, Rudy Vallee.

Brooks always liked to sing, and as a youngster helped out in the church choir, the high school Glee Club, and acted in children's plays. The decision to make singing his career came on his high school graduation day, when his best friend sang at the exercises. He was so inspired that then and there he knew what his life work was to be.

Just how to channel his aspiration into practical achievement was a difficult problem. Although his father owned a grocery store, there wasn't enough money to send young Larry to a music school or college, but $3 a week could be spared for voice lessons. Undoubtedly, a great measure of his present success was due to the encouragement of his first teacher, who never wavered in her conviction that he possessed a salable talent.

At the age of 4, Brooks was left motherless. Then he and his father went to live with his aunt. The boy was like a son to her, and her ambition for his success in life was a motivating influence. Two years after he finished high school, his father died. At the time he was doing yeoman's work, in a WPA theater project, acting and singing. With his father's death, his aunt agreed with him, that to have a career, he must go to New York and get a hearing. It was a momentous step and required plenty of courage for he had never been away from Westbrook since he was born. The day he left home, just before he boarded the Grey Hound bus, his aunt warned him earnestly that New York was a wicked city. "If you have to ask anyone about a place to live," she admonished, "don't approach a stranger on the street. Ask a policeman!"

•

That New York proved to be a thrilling new world is putting it mildly. Attending the movies and seeing the sights was the first week's schedule. Then, one day, he lunched at a drug store at Seventh Avenue and 55th Street, where he overheard two girls discussing their voice teacher. It was Estelle Liebling who had guided many young artists on the thorny path to success. He lost no time in calling on her, and after an audition, she told him he had definite possibilities. He couldn't afford the lessons, but assured her if she would help him, he would pay her later on. Miss Liebling agreed. The association was a fortunate one.

His first radio job as soloist was arranged for by Miss Liebling on the Traveler's Insurance Company program in Hartford, Conn., via NBC's affiliated station, WTIC. He held this job for three years and chalked up a fine record of performance.

Returning to New York, he signed up for a 12 week engagement with a night club, and filled in with chorus jobs on radio shows. His first New York spotlight appearance came about in an unusual fashion. At a Sunday rehearsal of the CBS Texaco Star Theatre, Brooks was given a solo passage with a chorus background, singing Heigh-Ho, from Disney's Snow White.

James Melton, tenor star of the show, who is always giving a helping hand to young singers, was so pleased with his work that he invited him to sing the tenor and baritone duet from La Boheme with him on a future program. Brooks' acceptance was a foregone conclusion, but he didn't know the famous duet, beginning the fourth act of the opera. He lost no time learning it, putting days of intensive work on the score, coached by Miss Liebling. The resulting broadcast was a distinct feather in his cap, with Melton giving him a big send-off.

•

When his really big "break" came, he was singing a long summer engagement at Camp Tamiment, Pa. There he had the luck to meet Robert Wright and George Forrest, two young composers, who were then in the midst of adapting the music of Grieg for The Song of Norway. They were both in complete agreement that Brooks had all the qualifications for the leading male role, built around the life of the Norwegian composer. They liked his voice and acting ability equally well. The actual production of the operetta was some time away, so Brooks filled in the hiatus by appearing at a swank New York night club for six months. At this time convinced his name of Huard was not euphonious enough for Broadway, he picked the name of Brooks from the costumer who did his clothes in the show.

Before he began rehearsal for The Song of Norway, a well known Hollywood picture company offered him a screen test, and he traveled to the coast for the first time. "The test didn't pan out," he said, "it was really a lucky break, because if it had, I might have lost the opportunity to star on Broadway!"

His first essay in the limelight of a musical production was an instantaneous hit. "I couldn't ask for anything better," he remarked. "And, for a chap who has been out of work so often in the past years, it is a mighty good feeling to know I made the grade!"

•

Tibbett or Not Tibbett?

When Lawrence Tibbett replaced Frank Sinatra on a program devoted to popular music, Your Hit Parade (Saturdays, WABC, 9:00 to 9:45 p. m., EWT), there was considerable furore, in radio circles at the innovation. Since then, there have been frequent rumors regarding Tibbett's "replacement" on the program. One reason, perhaps, has been his absence from the air, while fulfilling a four weeks' concert engagement, contracted for before he joined the show.

That this rumor is not a fact is vouched for by the sponsor of the program and his manager. The operatic star returns to the program on June 2. The young organist, Ethel Smith, substituted while he was away.

LAWRENCE BROOKS, singing star of radio and operetta.

Nation-Wide Auction Is New Stunt on Radio

Up to date it has been assumed that radio had air-waved every idea under the sun, but bowing in via the Mutual Network on May 22 (8:30 to 9:00 p. m., EWT) a unique weekly series titled, Dave Elman's Auction Gallery, inaugurates a nationwide sale of mementos and objets d'art owned by a few of the world's greatest names. Dave Elman, veteran radio master of ceremonies, is the originator. His Hobby Lobby program a few years ago was one of radio's top-ranking shows. Each week, the radio audience will participate in a nation wide auction sale. Stars of the stage, screen and the arts will dramatize an interesting episode behind the objects and curios up for sale. Bids will be sent to Elman by mail, phone or wire, and the highest bidder will be awarded the prized possession. After the initial broadcast, from the Mutual studios in New York, the programs will be broadcast from the Ritz-Carlton Hotel, New York.

Radio Notebook

Lady Beecham, concert pianist, soloed with Blue Network Symphony Orchestra, April 12, **Sir Thomas Beecham** conducting . . . **Mrs. Herbert Witherspoon,** who was secretary of the "Met" Opera Guild from 1935 to 1940, returns as director. Besides other constructive activities, she was responsible for the development of its first radio programs . . . Sponsorship of **N. Y. Philharmonic** broadcasts via CBS, renewed by U. S. Rubber Co. for 3rd consecutive year . . . **Musical Bouquet,** new Sunday program, debuted over WJZ, April 22 . . . Highest civilian decoration of Chilean Government conferred on **Edmund A. Chester,** CBS Director of Latin-American Relations, in April . . . **Anne Roselle** was guest soloist on WQXR Treasury of Song, April 20 . . . **Ezio Pinza,** guest on Telephone Hour, April 30 . . . **Cpl Samuel Barber** conducted the CBS Symphony Orchestra in first radio performance of several of his own compositions, with **Jennie Tourel** as guest soloist, aired on CBS Invitation to Music, May 2 . . . Tenor **James Melton** and **William Primrose,** viola virtuoso, were guests on CBS Family Hour, May 6 . . . **Grace Moore** and **Bing Crosby** joined men of Bethesada Naval Hospital in Maryland, when Road Ahead program aired from there Wed., May 9. Show presented jointly by the Army, Navy, Red Cross and American industry, and features wounded service men as well as leading stars . . . **Johan Franco,** composer-pianist, heard on program from WQXR Greenroom, also **Harold Kohon,** violinist, and **Jane Snow,** mezzo-soprano, Friday, May 11 . . . **Vivian Della Chiesa** and **Francesco Valentino** on Mutual's Treasury Hour of Song, May 12 . . . **Jean Merrill** with **Hugh Thompson** joined Mutual's Music for Half an Hour series, May 12 . . . Mother's Day, Sunday, May 13, observed with appropriate talks CBS "Church of the Air" . . . **Alexander Kipnis,** soloist in all-Mozart program on CBS Invitation to Music, May 13 . . . **Reginald Stewart,** Conductor of Baltimore Symphony Orchestra, engaged to direct Detroit Symphony Orchestra on broadcast program on evening of June 17.

CASH IN

On the rich returns waiting for YOU in the field of

RADIO

with the help of this authoritative book, published in answer to the radio industry's demand for men and women trained in the fields of:

HOW TO SPEAK and WRITE for RADIO

By ALICE KEITH, Director of The National Academy of Broadcasting, Washington, D. C.

Scores of successful radio and advertising executives owe their present highly paid jobs to the radio course given by Alice Keith at The National Academy of Broadcasting. Now, for the first time, this famous course is available for general use. **Complete and Unabridged.** In this one concise, all-inclusive volume you can learn at **home** in your free time, the professional "tricks of the trade."

Hundred of radio stations, and thousands of business, social and government agencies **need** radio experts. Start now to prepare yourself for a big job in this fascinating field. Send for your copy of **How to Speak and Write for Radio** today.

12 Chapters **256 Pages** **$3.00**

schedules and scripts

EXAMINE FREE for 5 DAYS

HARPER & BROTHERS, 49 East 33rd Street, New York 16, N. Y.

Please send me for five days' FREE EXAMINATION, subject to approval or return, one copy of HOW TO SPEAK AND WRITE FOR RADIO . . . $3.00 ( ) I agree to remit $3.00 (plus delivery charges) within 5 days of receipt of book or to return it. ( ) I enclose my check for $3.00 (the publisher to pay delivery charges). ( ) Please send C.O.D. (U.S.A. only). ( ) Send me your discounts on quantity orders.

Name .....

Address .....

Business Connection .....

THE DANCE

By ROSALYN KROKOVER
Dance Editor, Musical Courier

Right on the heels of the closing of Ballet Theatre's four-week Spring Season at the "Met," came the announcement of Martha Graham's Spring Season, which opened at the National Theatre on May 14 for one week (all performances will be reviewed in the June 1 issue). At long last, the new works which caused so much comment last fall at the Library of Congress in Washington that an extra performance had to be scheduled will be seen in New York. These are Appalachian Spring to the score of Aaron Copland and Herodiade to music by Paul Hindemith. There will also be two works by featured members of the company; Erick Hawkins' John Brown and Merce Cunningham's Mysterious Adventure. In addition to Messrs. Hawkins and Cunningham, the company includes May O'Donnell, Nina Fonaroff, Pearl Lang, Marjorie Mazia, Ethel Winter, Richard Hylton and Yuriko. Jane Dudley and Jean Erdman are listed as guest artists.

Ballet Theatre Highlights

As the four-week Ballet Theatre season closed many impressions and thoughts come to mind. The most outstanding is the use of the talent at hand. Janet Reed may be classed as the ingenue of the company and therefore gets a pretty fair break in parts; her best roles this season were Graduation Ball, the brief but brilliant section in Undertow, and Pillar of Fire. Miss Reed is quite a personality and is a gifted actress as well as dancer. Nora Kaye, in addition to Pillar of Fire, gave an exceptional account of herself as the lusty gypsy in Aleko, but is rather cold and studied in Romeo and Juliet and Swan Lake. Nana Gollner is most certainly the best Helen of Troy to date. She gives the part a joyous, carefree personality which it lacked until now and which helps to make the work bearable. And in Undertow, as the girl who is murdered, she is powerful and almost devastating. Rosella Hightower wasn't seen nearly enough this season; her Queen of the Swans is one of the best in the company and there is no reason why New York audiences should not have the opportunity of seeing it several times during the season. Alicia Alonso is one of the great dancers of the day. While she had the opportunity to dance Juliet, it was not announced beforehand and therefore not covered. But we look forward to seeing her in it during the fall. Also, as time goes on, a Swan Lake, the lead in Sylphides and Giselle would not be amiss. That a dancer can be so ethereal, and yet so earthy as to portray the very essence of sin, as she did in Undertow, is, indeed, somewhat of a phenomenon. Markova's performances rather revealed the stamp of the Music Hall, which she will undoubtedly shed once she gets back into the swing of the ballet. Tamara Toumanova, the guest artist, seems to belong to a different school of artists; perhaps standards have changed since she appeared regularly in ballet, but we have come to expect more than technique from a performer.

And in expecting more than just technique from a dancer, one wonders if Antony Tudor is not responsible for this very intelligent trend. There can be no argument against the fact that his influence is not only apparent in this company in the case of the individual dancers, but also in whatever artistic progress has been made.

Hugh Laing almost did the impossible in his performance of Albrecht. He actually brought real human tenderness, warmth and pathos to this oldest of classical roles in the modern repertoire which can easily be so much corn. As the central figure in Undertow, he was nothing short of remarkable. High up on the male list of accomplished dancers is John Kriza. Although in the corps de ballet until recently, he is developing into a first-class dancer with amazing rapidity. Harold Lang has made quite a reputation for himself as the Junior Cadet in Graduation Ball. Andre Egelvsky, continues to thrill the audience with his easy-going style of turns, beats and grand elevation. Anton Dolin won handsome ovations on his several appearances.

Argentinita, Pilar Lopez, Jose Greco and Manolo Vargas provided many brilliant interludes of Spanish dancing during the season. These were Mr. Greco's final appearances with the company; he is now planning his own programs.

Of the younger dancers who are attracting attention are Albia Kavan, Margaret Banks, Shirley Eckl, Barbara Fallis and Muriel Bentley.

After the opening night, the orchestra pulled itself together, and, under the direction of Antal Dorati and his assistant, Mois Zlatin, gave a good account of itself.

Tei Ko in Two Evenings at Times Hall

On the evenings of Apr. 23 and 24, Tei Ko returned to Times Hall with her dances of Asia, only this time she was accompanied by a group of dancers. The basic ideas of the numbers stemmed from India, Java, Bali, China and Korea. Though beautifully costumed, the dances generally lacked punch. Tei Ko's company included dancers Michi Ko, Mari, Rukmini, Carla Margot, Sue Mori, Tomi, June Doi and Donald; pianist Raymond Sachse; flutist Joanne Hertel and percussionist Teiji. Yuji Ito was responsible for the musical settings and designing of the costumes.

SCENES FROM ROMEO AND JULIET AND GRADUATION BALL
danced by Ballet Theatre at the Met.

Pauline Koner's Recital

On Apr. 28 Pauline Koner appeared in a solo recital at the Central High School of Needle Trades Students' Dance Recital Series. The first of the three new dances scheduled opened the program. It was a Scarlatti Sarabande and Capriccio, the second part of which had been seen earlier in the season at the YMHA. The Sarabande is an effective addition, as it rather serves as an introduction to the brittle and sparkling Capriccio. For Love Song, Miss Koner used a specially recorded accompaniment of music by Korngold and the movement was based on lines of Passing Love from God's Trombones by James Weldon Johnson. Costumed severely in a striking shade of red, the dance consisted mostly of a succession of exciting patterns in movement which were skilfully developed into an occasional brilliant climax and anti-climax. Unfortunately, the final new number, Russell Bennett's Jitterbug Sketches, because of mechanical difficulties with the recording machine, never came off. Miss Koner's very able assistants were Sarah Marks, pianist; Sarah Cunningham, narrator; Don Cortez, singer; and Doris Einstein, lighting.

Susan Reed Assists Eric Victor

The eccentric-tap dancer, Eric Victor, gave his first concert on Apr. 29 at the Adelphi Theatre. There was an air of informality about the program which, as the evening progressed, finally developed into what seemed to be downright unpreparedness. Mr. Victor is tops in the realm of acrobatic, tap and eccentric dancing. He has a rubber body, which he controls perfectly and has superb rhythm; also a fascinating personality which shines through a Vandyke beard. Mr. Victor has enough material to be a sensation in a spot in a show, film, or night-club; however, it takes a lot more to hold a concert audience for an entire evening.

One of the bright spots on the program was Susan Reed, who sang two groups of folk songs, accompanying herself with an Irish harp and zither. Miss Reed has a definite feeling and understanding of the songs she chooses to sing; her voice is of gracious timbre and diction impeccable.

Among the accompanists for the program were Evelyn Dean Hurwitz and Edmund Horne.

Dance News

In memory of poet Rabindranath Tagore's birthday, Ragini Devi, assisted by Indrani and Namoura, appeared in a benefit performance for India Mass Education, at Times Hall on May 4. There was a tribute to the poet by Mithrapuram K. Alexander, who also acted as master of ceremonies. . . . Eleanor Frampton, instructor of modern dance at Lake Erie College, recently choreographed a dance work based on High Heritage, a poem by Hazel Hutchinson of Cleveland. Lionel Nowak composed the music. The dance was repeated this spring by request. . . . La Meri has announced the first of a series of visiting instructors in Ethnologic Dance, with a six-week course in the dance of the American Plains Indian, under the instruction of Grant Code, on Friday evenings from 6 to 7. . . . Leonide Massine is forming a company, Ballet Russe Highlights, which will appear under the aegis of Fortune Gallo. Rather than full ballets, this organization will present excerpts from the popular classic and modern ballets. Dancers already signed for the project are Irina Baronova, Andre Eglevsky, Kathryn Lee, Anna Istomina and, of course, Massine. There will be performances at Robin Hood Dell in Philaphia, Chicago's Soldier Field and other large outdoor stadiums. . . . Marina Svetlova and Alexis Dolinoff will appear with the Toronto Philharmonic on May 31.

José Greco has acquired the rights to use the delightful Joaquin Turina

(*Please turn to page 16*)

BALLET THEATRE
Company of 125 with Symphony Orchestra
Exclusive Mgt.: HUROK ATTRACTIONS, INC
711 Fifth Avenue, New York City

DAVID LIBIDINS
Bookings — Promotion — Management
113 W. 57th Street • New York 19, N. Y.

MIA SLAVENSKA
Personal Representative:
Charlotte Parker, 2 West 46th St., New York 19, N. Y.

ROZZINO
SPANISH DANCER
Personal Representative: EDMOND KOWALEWSKI
15 East 59th Street, New York 22, N. Y.

SIMONE MICHELLE
SOLO DANCE RECITALS
Suite 701, 119 West 57th St., New York City

ANTONY TUDOR
Ballet Master and Choreographer Ballet Theatre
Illustrated Lectures on Ballet
Write Ballet Theatre, Inc., 25 W. 45th St., N. Y.

MIRIAM WINSLOW
CONCERT DANCER
Suite 703, 119 West 57th Street,
New York 19, N. Y.

IVA KITCHELL
THE DANCE HUMORIST
Mgt.: Harold R. Peat, Inc. 2 W. 45th St., New York 19

La Meri and COMPANY
Available for Concert
ETHNOLOGIC DANCE CENTER
110 East 59th St., New York 22
Study the dances of India, Spain, The Orient, Latin America

WASANTHA WANA SINGH
INDIA SCHOOL OF MUSIC
132 West 95th Street, New York 25, N. Y.

ARTHUR MAHONEY and THALIA MARA
CHOREOGRAPHY CONCERTS
SCHOOL OF DANCE ARTS 819 CARNEGIE HALL, N.Y.C.

LISAN KAY CONCERT DANCER
CONCERTS—ILLUSTRATED LECTURES
Studio 61, Carnegie Hall, New York 19, N. Y

Alberto TORRES
CONCERT DANCER — CHOREOGRAPHER
Modern - Classic - Spanish
Per. Rep. George Stangl, 61 W. 55th St., N.Y.C.

THE CHOIR CORNER: WHEN U. S. CADETS SING

By LEON CARSON

On a recent late Spring afternoon a long double line of approximately 150 gray-clad, white-belted choristers marched down the main aisle of Saint Thomas' Church, New York, the occasion being the annual visit of the Cadet Chapel Choir of the United States Military Academy.

The processional hymn was appropriately The Son of God Goes Forth to War, and the high Gothic arches reverberated to the martial strains raised so fervently by these young voices.

It was an impressive sight—these future officers of our armed forces, symbolic of the potential military might of the nation, with hymn-book in hand earnestly singing the praises of the Almighty.

The Choir's a cappella rendition of West Point's hymn, Alma Mater (Kuecken), Brambach's Easter Morning, and Harling's The Choir (arr. by F. C. Mayer) were solidly substantial and artistically inspirational.

The Cadet Chapel at West Point is a superbly designed monument dedicated to the worship of God, in which music plays a large part. Few people realize that it has the largest church organ in the Western Hemisphere and second in size only to that in the cathedral in Passau, Germany.

•

The present choir consists of about 165 cadets, this number constantly changing due to withdrawals on account of special training, graduations and other emergencies.

The system used at the Point is to test the voice of every entering cadet—a difficult job when a new class consists of 1,100 young men and it is necessary to keep a record of possibly one-fourth that number as to range, volume, quality, pitch.

The list, narrowed down approximately to 100, is called the 4th Class Choir Training Squad, *i.e.*, the "plebes." These cadets are given special training in addition to that received by the entire class in singing the principal West Point songs.

The desire of these healthy young Americans to sing is evidenced by the fact that, due to pressure of Academy routine, time is found only for Sunday morning rehearsals before service and an occasional few minutes after supper, before study period.

Membership is a voluntary matter, but once the cadet joins, his attendance is compulsory. It entails no salary, recitation cuts or drill absences, no special privileges.

•

On two week-ends, very special ones, the Choir is permitted to visit New York for the purpose of singing in two of the city's prominent churches. This year they attended services at Saint Thomas' and the Riverside churches. To permit the taking of these trips, members must be highly proficient in their studies, out of debt and at the time not undergoing special punishment of any kind. They pay their own traveling expenses.

The Choir cadets have keen musical tastes. Their favorite anthem is the Hallelujah Chorus from Messiah. Several anthems have been dedicated to them—Jubilate Deo (Harling), The Strife Is O'er (Sumner Salter), The Soul Triumphant (Noble), Our Strength Is in the Lord (Gallez), and the motet, Hope Thou in God (Mayer).

•

Much could be written concerning the man responsible for the encouragement and efficient musical guidance of these stalwart youngsters. Frederick C. Mayer, since 1911 organist and choirmaster at the Cadet Chapel, has a splendid background of study, organ and teaching experience both in America and Europe; also as a carillon architect, he has supervised important installations in this country, Canada and abroad.

His quiet devotion to the musical welfare of the cadets makes for gratifyingly successful results. He modestly exclaims, "I'm afraid there is not much to *say* about choirs; the important thing is to *hear* them."

•

Choir Notes

At West End Presbyterian Church, John Harms, organist and choirmaster, announces the singing of Verdi's Requiem by the combined John Harms Chorus and the West End Choir on June 10 at 4 p. m. The soloists will be Thelma Votipka, soprano; Lucielle Browning, contralto; William Hain, tenor; John Gurney, bass, with Robert Elmore at the organ.

Mendelssohn's Elijah was conducted by Mr. Harms on Sunday, May 13, with the same chorus-choir and Maxine Stellman, Georgia Standing, William Hain and Mack Harrell, soloists, with Walter Baker at the organ.

•

At Plymouth Church of the Pilgrims, Brooklyn, Carl Gutekunst, Director of Music, a special musical program will be given on Sunday, May 20, to celebrate the 98th anniversary of the founding of this historic church. The hymn Love Divine, All Love Excelling (Beecher), composed in 1870 by the former organist, John Zundel, and dedicated to Plymouth's first minister, Henry Ward Beecher, is always sung at this anniversary Sunday service. Special music also will be heard on Memorial Sunday, May 27, Edward Harris, organist.

•

In Riverside Church, an impressive choral festival of sacred music was given on the evening of May 14, by students and alumni of the School of Sacred Music of Union Theological Seminary in honor of Dr. Clarence Dickinson, Director of the School since its establishment in 1928, and Henry Sloane Coffin, President, at this time of their retirement. The program consisted entirely of Dr. Dickinson's compositions, the assisting soloists being the quartet of the Brick Presbyterian Church, Harold Haugh, tenor, Hugh Porter, Charlotte Garden and Luis Harold Sanford, organists.

•

At St. George's Church, under the direction of George W. Kemmer, organist and choirmaster, the 22nd Annual Service of Negro Spirituals was given on Sunday afternoon, May 13, with soloists from the Senior and Junior Choirs and Mildred Dilling, harpist, assisting artist. Many beautiful arrangements of Negro spirituals, arranged by Mr. Kemmer and Harry T. Burleigh, were programmed. Mr. Kemmer's own Prelude on Deep River contributed greatly to the impressiveness of the service.

•

The big event of the last fortnight in New York was the annual convention of the American Guild of Organists, whose five-day Spring Music Festival opened on May 7 at the Cathedral of St. John the Divine with a choral evensong under the direction of Norman Coke-Jephcott. More will be published in the next issue about the festival, which closed, as usual with the annual dinner and election of officers.

THE CADET CHAPEL AT WEST POINT
(Photo by White Studio, Inc.)

NEW MUSIC

Reviewed by Leon Carson

For Chorus

NOW LIVING ARE THE DEAD—by Frances McCollin. Chorus for mixed voices, harp and organ. Oliver Ditson Co., Theodore Presser Co., Philadelphia. 25¢.

A chordal harp introduction leads into the fine choral setting of the Florence Earle Coates verses. The theme is elaborated by double chorus, with florid harp and organ accompaniment, closing with low pianissimo vocal cadence and final soft instrumental triads against organ pedal-point.

THE SON OF MAN. Anthem cycle for mixed voices by William J. Skeat.—J. Fischer & Bro., N. Y. 16, 18, 20¢ each.

Three of the four anthems composing this little suite deal with the Holy Week and Easter season. No. 2, Christ's entry into Jerusalem, is a simple hymn-setting of the familiar "Ride on, ride on in majesty" by Henry J. Milman. No. 3, Calvary, with scriptural text arr. by Edward Monroe and Thomas B. Pollock, offers unusual harmonization and the interesting effect of slow melody in the soprano sung against moving parts hummed by the choir. Interspersed are straightforward recitatives and well designed passages for male chorus and full choir. No. 4, The Resurrection—scriptural translations by Francis Pott, begins with conversational exchange between Baritone and Soprano and after a short fugue on the words of an Easter hymn concludes with a brilliant contrapuntal treatment of the theme.

JESUS, THE VERY THOUGHT OF THEE. Anthem for mixed voices by Graham Godfrey, the H. W. Gray Co., N. Y. Agents for Novello & Co., Ltd., London. 15¢.

Unaccompanied harmony with an appealing melody on the great church hymn by Bernard of Clairvaux, who preached the Fourth Crusades. English translation by Edward Caswall.

THE OFFICE OF THE HOLY COMMUNION: set to music in the key of D for Voices in Unison by Paul Callaway. The H. W. Gray Co., Inc., Agents for Novello & Co., Inc., Ltd., London. 20¢.

Written in quiet style and kept at a singable low tessitura, this service composed for St. Agnes' Church, Washington, D. C., will be found useful, especially when the choir personnel is limited.

FOR THY GIFTS UNTOLD: for 4-part chorus of mixed Voices and Piano or Organ with incidental soli for soprano (or tenor) and alto (or baritone) by Georgia S. Gossler, arr. by Leo A. Kempinski. Words by Margaret Bristol. G. Schirmer, Inc., N. Y. 15¢. A useful Offertory Hymn-Anthem for small choirs.

For Organ

THE SAINT CECILIA SERIES presents "FROM THE SWISS MOUNTAINS" by William Wentzell: the H. W. Gray Co., Inc., N. Y., Agents for Novello & Co., Ltd., London. 75¢.

Here is an impressionistic composition, colorful but not overly difficult. It commences with a softly played theme on the reeds, swelling into ascending full chords. The second movement is a gay melody with tricky rhythmic variations, using flute, piccolo and tremolo against deep Bourdon and Diapason and Staccato pedal. The attractive work concludes with a cadenza on the celeste and presto chords.

THE FRENCH ORGANIST. Album of the Masterpieces of the French and Belgian Repertoire, compiled by Robert Leech Bedell. Edward B. Marks Music Corp., N. Y. $1.50 (except Canada).

This splendid collection lists 15 outstanding compositions by the great organists of the French School. It is highly recommended to those organists who wish to add this literature to their music libraries.

For Solo Voice

O, JESUS, FULL OF PARDONING GRACE, for med. voice by Wm. H. Buckley: Theodore Presser & Co., Phila. 50¢.

Author of text unknown. The poem revised by the Rev. C. A. Williams, D.D., is offered with tuneful accompaniment and an unpretentious flowing melody.

ONLY THROUGH THEE, LORD (High-Med.) by David W. Guion, words by Daniel S. Twohig. G. Schirmer, Inc., N. Y. 50¢.

Written in Mr. Guion's distinguished style, with warm, full accompaniment and excellent voice line, this solo begins quietly and builds up to a fortissimo climactic close.

GOD'S TIME. For med. voice and piano, by John Sacco: G. Schirmer, Inc., N. Y. 50¢.

A brilliant setting of excerpts from the 27th Psalm and Ecclesiastes 3: 1-18 verse. This should be an effective solo number for varied services.

PSALM 137. BY THE RIVERS OF BABYLON, for med. voice, set to music by Alec Wilder: Edwin H. Morris & Co., Inc., N. Y. 60¢.

The composer has subtly followed the word nuances in his music, employing Hebraic tonalities and in the accompaniment suggesting ancient instruments with emphasis on the early harp. The bitter flavor of desperate captivity colors the score.

NIES-BERGER
Concert Organist
Official Organist — N. Y. Philharmonic Orchestra
63 West 55th Street, New York 19, N. Y.

August MAEKELBERGHE
ORGANIST-COMPOSER
Compositions for organ:
TRIPTYCH and DE PROFUNDIS CLAMAVI
Published by H. W. Gray Co., New York

ACADEMY OF VOCAL ARTS
. . . . . *the only non-profit organization devoting its resources exclusively to the complete training of the talented American singer.*
Students accepted on Scholarship Basis only
Admission by Competitive Audition Only
•
Apply 1920 Spruce Street
Philadelphia 3, Pa.

Film Music Heads Report

(*Continued from page 6*)

deavor to make everything nearly as perfect, musically, as is possible. We have the advantage of four men under contract: H. J. Salter, Frank Skinner, Milton Rosen and Edgar "Cookie" Fairchild, each of whom can write popular songs, compose background music, and arrange and conduct. No other music department in the industry has so complete a staff, wherein all their men are capable of fulfilling all these functions. Salter's first work was conducting in Vienna, Berlin and other European cities, in picture houses as well as in opera and musical comedy. At one time he was music head at UFA, the biggest motion picture company in continental Europe. Coming to this country in 1937, Salter joined Universal the following year. Skinner, the best known arranger in the United States, came to the Studio in that capacity in 1937. After a year, he began to compose for pictures, in 1939 was scoring complete productions, and the past year started conducting his own work. Rosen also came to Universal as an arranger. He has many symphonic works that have been played by orchestras directed by Iturbi, Bakaleinikoff, Mazell, Fiedler and others.

Fairchild came to us from radio, previously having been connected with musical comedy. He also is from one of the original two-piano teams. "Cookie" is best known for his handling of singers and vocal arrangers.

The Time Element in Composing For Pictures

By CONSTANTIN BAKALEINIKOFF,
Musical Director, RKO Radio Pictures, Inc.

Much has been said and written regarding the short space of time given a composer to write a motion picture score, the inference being that the composer is thereby handicapped by the production department. That is not quite a fair picture of the situation.

A production is made to be delivered on a certain release date, and from its inception to its completion each department must fulfill its individual function in the same way that a newspaper or periodical is produced. A studio musician must write to his deadline in the same way that a reporter must do so, and for the same reason.

That is why a number of distinguished composers are not engaged for motion picture scoring. They are accustomed to taking their own time in writing, and therefore would no more fit in the necessary studio scheme of things than a comparably distinguished novelist would fit into the routine of a newspaper.

Neither is it fair to assume, on the other hand, that because a studio composer needs must write rapidly, his work thereby suffers. He is simply the type of composer who has the ability to write rapidly, as was Rossini, to give a classic example. There is always time enough for the man who knows his business.

Recently I discussed a projected score with a very celebrated composer. We would have been glad to have him do it, and he was greatly interested. But he confessed that he would need a year to do the required amount of work in the way he was accustomed to working. Naturally we could not entrust him with the picture, which would have been "dated" by the time of its release, had so long a delay been incurred.

We make every effort to keep all our RKO scores at the highest level of workmanship and recording, though their musical content naturally varies with the needs and types of the individual pictures. I should like to mention several, however, that should prove of special interest to musicians.

Two of these, scored by Roy Webb, are Back to Bataan and Enchanted Cottage, the latter including an interesting piano fantasy. Hanss Eisler's score to None But the Lonely Heart, utilizes the famous Tchaikovsky song (which is given in entirety) as a theme. Leigh Harline's score to Johnny Angel makes clever use of fugal treatment to express dramatic tension. Paul Sawtell has done some ingenious work in lighter vein in popular pictures.

In a forthcoming production, temporarily entitled Ding Dong Williams, the young piano prodigy, Richard Korbel, is to play the first movement of the Grieg Piano Concerto and Chopin's Fantasie Impromptu.

Fitting Music to Films A Delicate Task

By LEO FORBSTEIN,
Musical Director, Warner Bros.-First National Studio

In a picture such as Warner Bros.' forthcoming Rhadsody in Blue, based on the life of the late George Gershwin, even the musical public may consider that the studio music staff will have little to do. Yet reflection will make clear that even skilful orchestrations such as those already existing of the Gershwin works will require equally skilful adaptation to the exigencies of motion picture presentation, where factors such as synchronization and timing present individual problems.

Therefore I assigned to this picture two very able musicians, composers of exceptional ability, Max Steiner on the background scoring and Ray Heindorf on the production numbers. I am gratified with the splendid way in which they have presented the music, which I am sure would be exactly as Gershwin himself would have wished.

A number of important scores have been written during the past year by my large staff of composers. Among those of particular merit, I may mention Franz Waxman's Objective Burma, Erich Wolfgang Korngold's Of Human Bondage, Adolf Deutch's Three Strangers and Max Steiner's Saratoga Trunk and The Corn Is Green, the latter combining descriptive and impressionistic treatment.

We are making a number of short films for the U. S. Government, such as the conquest of Iwo Jima. Scoring of these is in the capable hands of William Lava and Howard Jackson.

Music has always been accepted in this studio as an integral part of production and a fine spirit of cooperation exists between the production and music departments.

A TRIO AND SONATA SERIES
was given at Brooklyn Academy of Music in April by Roman Totenberg, violinist; Erno Balogh, pianist, and Maurice Eisenberg, cellist. The final concert, on April 24, featured a Mozart violin and Beethoven cello sonata and the Third Trio by Villa-Lobos.

Ballet and Music Play Big Role in Ice Spectacle

LOS ANGELES.—During the last few years a new and typically American art form has sprung into being. It is the ice show which finds particularly lovely presentation in the Ice-Capades. Starting modestly as a sports carnival, it has evolved in giant strides until now it combines music, ballet and theatre on a new foundation—that of skating as an art.

In complete charge of music for the Ice-Capades since its inception is lively, cheerful Jerome Mayhall. He has done nearly everything possible in music from playing piano concerts to conducting symphony orchestra on the serious side to arranging, playing and directing on the popular side, a versatility that now stands him in good stead in an occupation where anything may, and generally does, arise.

His deft baton and ingenious arrangements hold together everything from simple popular items for the comedy numbers to the March from Prokofieff's Love for Three Oranges for a stately ensemble and Red McCarthy's furious dance to Mussorgsky's Night on Bald Mountain.

"At first, the music had to follow the skaters," observes Mayhall, "but now we are fully up to ballet standards. When Donna Atwood skates to the Schubert Ave Maria, it is in the tempo of Schubert. Intricate movements, once a rarity, are now a commonplace.

"The music and action may combine in either of two ways. They may follow the mood, in any range from impressionistic to pictorial. Or they may employ linear patterns. The coming show will employ counterpoint both audially and visually, as skating groups simultaneously follow the adventures of their individual melodic lines."

In time ice shows may be created by individual composers, as operas were written in their heyday, Mayhall thinks. Or perhaps several composers may collaborate on individual production sections.

One of the problems at present lies in the orchestral arrangements. These must be made to be played by as few as 22 men and as many as 50, the variation largely depending on the size of the accommodations available in the various cities on tour.

Some of the numbers used and practically all of the transitional passages are Mayhall's own work. One of his earliest compositions was the overture which opened the Radio City Building. He has prepared ballets for the Littlefield Company and the Chicago Opera, and conducted the Pittsburgh, Toronto and other symphony orchestras.

R. D. S.

CONSTANTIN BAKALEINIKOFF,
Musical Director, RKO Studios. (Photo by Jack Barsby.)

Philadelphians to Be Led by Ormandy, Walter, Caston

PHILADELPHIA.—The 46th season of the Philadelphia Orchestra, from Sept. 28 next to April 27, 1946, will include the regular series of 28 Friday afternoon and Saturday night concerts, ten Monday evenings, five Youth Concerts and five children's events on Saturday mornings, sponsored by the orchestra's Pension Foundation. Eugene Ormandy will conduct most of the programs, with Bruno Walter in charge of two pairs, and another guest conductor not yet announced for several others. Saul Caston, former associate leader, who has been appointed conductor of the Denver Symphony Orchestra, will direct some concerts in the regular series, as well as a Youth and a Children's program.

Soloists announced by Manager Harl McDonald include: Artur Rubinstein, Rudolf Serkin, Robert Casadesus, William Kapell and Leon Fleisher, pianists; Yehudi Menuhin, Joseph Szigeti, Carroll Glenn, Zino Francescatti and Bronislaw Huberman, violinists; and Dorothy Maynor, soprano.

There will be a fall mid-western tour starting Nov. 5, including a concert in Chicago; a winter tour of Virginia and the Carolinas, Feb. 11 to 18; and appearances at the Worcester, Mass., Festival the week of Oct. 8, and at the Ann Arbor, Mich., Festival in the spring of 1946, with extra performances in midwestern and Canadian cities at that time.

Goossens Conducts on Coast

Eugene Goossens, composer and conductor of the Cincinnati Symphony, was invited to conduct a concert for delegates to the United Nations Conference with the San Francisco Symphony Orchestra on May 4, with Risé Stevens, Metropolitan mezzo-soprano, as soloist. Mr. Goossens will make occasional guest appearances in June, July and August over the air and with leading outdoor symphonic series, but will devote the summer principally to composing a new Violin Concerto.

LOS ANGELES

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, California

The Ice-Capades of 1945 opened its lovely ballet on skates to a packed house in Pan-Pacific Auditorium, April 26, and again demonstrated that it is an American development of choreographic art which deserves its individual place in the art and music world.

Conductor Jerome Mayhall held orchestra and ensemble to an excellent pace throughout, beginning with an overture of Tchaikovsky adaptations and continuing with his own score of which the moiety was serious music, tastefully presented.

Donna Atwood was exquisite in an interpretation of Schubert's Ave Maria, and her graceful duo with Bobby Specht utilized the Mendelssohn Violin Concerto. Mary Bohland and Don Condon were warmly applauded in a beautiful adagio to Kreisler's Caprice Viennois. Red McCarthy's The Blue God combined amazing ice speed with power and elevation to Mussorgsky's Night on Bald Mountain. The ensemble, superbly costumed, presented a line of which any ballet company would be proud.

Recitals by Celebrities

Risë Stevens' warm mezzo voice pleased her Philharmonic Auditorium auditors in recital, April 24, to the able piano accompaniments of Paul Ulanowsky. She was at her best in the dramatic interpretation of arias from Donizetti's La Favorita and Bizet's Carmen, and Wolf and Schumann lieder. Gluck and Händel arias, Russian items of Gretchaninoff, Mussorgsky and Rubinstein, and contemporary songs by Frank La Forge, Bantock, Wagenaar and Korngold completed a varied program.

It was Yehudi Menuhin's birthday, April 22, and his concert auditors in the Philharmonic Auditorium cheered him when Accompanist Adolph Baller interpolated Happy Birthday to You. The two artists began an enjoyable collaboration with the Beethoven first Sonata, Menuhin's violin singing admirably in the Bach Chaconne which followed. The program also included items of Nin, Sarasate, Ravel, Moskowski and Kreisler.

Artur Rubinstein's popularity was again attested by the packed house at his recital, April 29, in the Philharmonic Auditorium. The Liszt Sonata, a Beethoven Sonata and a Chopin group were done, as usual, in the grand manner.

Memorial to Achron

An impressive list of resident performers and composers collaborated in a memorial concert of works by the late Joseph Achron, given under Mary Bran's aegis in the Wilshire Ebell Theater, April 29. The impassioned First Violin Sonata was interpreted by Albert Vertchamp and Edward Rebner, the latter both too loud and too choreographic at the piano. The Vertchamp String Quartet offered four ingenious, well played Improvisations, and Belva Kibler gave artistic voice to three songs.

Jacob Gimpel gave a striking, virtuoso presentation of the formidable Concerto for piano alone. Climax was a rhythmic, colorful, consistently lovely Sextet for wind instruments, admirably played by the Adolph Weiss Ensemble.

A Victory Show

Frank R. Bruni's new show at the Florentine Gardens is entitled Swinging to Victory, but actually emerges with more good music than swing, enhanced by lovely costumes and artistic, tasteful presentation throughout. Baritone Pietro Gentile stopped the opening show, May 2, with a dramatic Eli, Eli, and introduced a charming new Maria Grever song, Amor tropical, as well as the same composer's Magic Is the Moonlight. Miss Grever took a bow from the audience.

The dancing of Corinne and Tito Valdez was notably fine, particularly a cool, clinging interpretation of a Chopin Nocturne, a frenetic Spanish dance and a polished waltz from Strauss' Rosenkavalier. Headliners were the Mills Brothers, who have established an interesting individual style. Bruni also contrived a very attractive Masked Ball episode to Verdi music, with Emil Baffa conducting the orchestra.

Mexicans in Visit

The 100-piece Mexico City Tipica Orchestra, under the direction of Pablo Marin, presented music from "south of the border" to a large audience in Hollywood Bowl on April 29. It was pleasing, unpretentious music, delivered with enjoyable enthusiasm.

HOLLYWOOD NOTES

Charles Wakefield Cadman will visit the MacDowell Colony again this summer, where he expects to finish a new work, Huckleberry Finn Goes Fishing. The composition, based on the famous Mark Twain character, has the blessing of the author's daughter, Clara Clemens. It will be a short, brilliant overture for full orchestra.

Gregor Piatigorsky is soon to play Cadman's A Mad Empress Remembers, based on the story of Maximilian's illfated Mexican empire, which has just been issued by Mills Music, Inc. Cadman's American Suite will shortly be available for full orchestra through Composers Press. It is based on authentic folk material.

•

Musical and screen circles are both anxiously awaiting the movie debut of Maestro Andres de Segurola's gifted pupil, Donna Lee, who is just finishing her first picture at RKO Radio Studios. The blonde young actress-singer, just turned sixteen, possesses an appealing lyric soprano voice. Her combined vocal and histrionic talents showed to such advantage in tests that the studio has signed her to a long-term contract.

•

Lillian Steuber, distinguished young American pianist, has been appointed a member of the artist faculty of the College of Music at the University of Southern California. Beginning July 2, she will have a six weeks summer course, during which she will play and discuss the thirty-two Beethoven Sonatas. She gave recitals May 9 in Santa Ana and May 20 in Pasadena.

Among forthcoming engagements are appearanaces with the Ebell Club of Los Angeles, May 28, guest appearance with the London String Quartet in Pasadena, June 3, and a recital June 10 at Hancock Auditorium, U. S. C., sponsored by Sigma Alpha Iota, national music fraternity, of which Miss Steuber is an honorary member. This recital will be a benefit for hospitalized members of the armed forces.

•

A new class, devoted to oratorio singing and repertory, is beginning at the Samoiloff Studios, and summer classes in French, Italian and sight reading have also been announced by Director Zepha Samoiloff. Regular recitals are being given on Wednesday night, the last Wednesday of each month devoted to consideration of an opera, with discussion and analysis of the opera by Richard Drake Saunders, Western representative of Musical Courier. Beginners have their own recital series on Saturday nights. Classes in acting, specially slanted toward the operatic repertory, are scheduled for the fall.

•

Composer Eugene Zador has just completed a Prelude and Fugue on a chromatic theme for string orchestra. Several of his piano pieces, including a set of Three Rondels, are expected to be in print soon.

(*Please turn to page 17*)

Now Under the Direction of

ZEPHA SAMOILOFF

Samoiloff

BEL CANTO STUDIOS and OPERA ACADEMY

Vocal Instruction given by

ROSE OUGH
LUCIA LIVERETTE
WINIFRED DUNNING

Samoiloff associate teachers for many years.

The only place where you can learn the original Samoiloff Bel Canto method which developed such outstanding voices as NELSON EDDY, who said:

"If I were asked with whom shall I study voice, I would say SAMOILOFF. He showed me fundamentals that I had overlooked for years and helped me make quick and definite advancement. Thanks to you ETERNALLY for helping my voice do bigger and better things."

READ

THE SINGER'S HANDBOOK

by Dr. Lazar S. Samoiloff

Published by The Theodore Presser Co., Penna.

Send for catalog
4015 Wilshire Blvd.
Los Angeles 5, Calif.

No charge for auditions
Telephone
FEderal 8294

A New Generation Backs the Symphony

By RICHARD DRAKE SAUNDERS
Los Angeles

One night stands for a symphony orchestra? They've helped mightily to boost the Philharmonic Orchestra of Los Angeles out of the red this season. They've all been in nearby cities, and by the time the orchestra assembled on the stage, the SRO sign was hanging over the box office.

"Travel conditions make it hard for thousands of music lovers to come to us," smiled Musical Director Alfred Wallenstein. "So we packed up our 100 musicians and went to them."

"Wally" Wallenstein can afford to smile. For in his first year as sole arbiter of the ensemble, he has taken a tottering organization that a society regime had nearly run into the ground, and put it on a firm business foundation.

The ardent young American conductor has done more than bring the orchestra to suburbanites. He has brought it to the people of Los Angeles as well. He has strengthened the ensemble greatly, and given interesting, well chosen and above all, well played concerts. And the former empty seats in the Philharmonic Auditorium have filled up.

•

This season the orchestra has played 75 concerts—twice as many as when it was at its erstwhile low ebb—and next season 86 have been scheduled between Nov. 15 and April 5, with the probability of an extension.

The Philharmonic played five concerts each in Pasadena, San Diego and Santa Barbara, three each in Whittier and Glendale, which never had had the orchestra before, two in Long Beach and Claremont and one in Van Nuys and at U. C. L. A. All want more next season. And requests from cities in Central and Northern California have had to be deferred until after the war because of transportation.

"Don't forget our 'Symphonies for Youth,'" chimed in Associate Manager Wilfred L. Davis. "We're particularly proud of the way these have expanded."

They have grown from six to 13 last season, with half of the ten in Los Angeles given for grade school children and the other half to those of high school age. Thousands have had to be turned away because the Auditorium was not large enough.

•

There is no "playing down" to the young people. In his admirable, lucid commentaries, Director Wallenstein assumes that all of his auditors have a reasonable groundwork in music, and know the different instruments. All seats are reserved, and the youthful auditors are treated always as intelligent music patrons. The only difference is in the admission of 10, 20 and 30 cents.

The concerts are broadcast, with a music quiz in the intermission. The "experts" are selected from music students holding the highest marks, and the questions are put by the audience. Both public and private schools are represented, and the programs correlate with a definite program of music study. The quiz is conducted by Thomas Freebairn Smith, whose deftness lifts it definitely out of the pedantic classification. The youngsters are delighted at finding the whole thing a lot of fun.

College groups are taking a still more active part in the progress of the orchestra. Forums have been founded, along the lines found so successful in San Francisco, at the University of Southern California, and at Whittier, Occidental, Pomona, and Scripps Colleges.

•

The former management's policy of indifference towards resident composers was reversed with gratifying results. Miklos Rozsa, Richard Hageman and Victor Young each conducted premieres of works of their own, and scores of Jerome Moross and Arnold Schoenberg were also played. Carlos Chavez, invited as guest conductor, introduced two of his own compositions, and American composers Deems Taylor, Paul Creston and Samuel Barber were also represented.

Not long ago in these columns, Musical Director Wallenstein announced that his goal was a self-supporting orchestra. He has already taken the first steps in that direction, and has the confidence of musical Los Angeles to assist him.

BEATING THE PAPER SHORTAGE
Ticket envelopes weren't available for the Los Angeles Philharmonic Orchestra this season, so a group of Junior Philharmonic Club members from Hoover and Glendale high schools in suburban Glendale pitched in and made the envelopes themselves. (Photo by Otto Rothschild.)

Coast Concert and Film

East and West Coast Hear Charlotte Boerner

Charlotte Boerner, soprano, was soloist last month with the New Rochelle Symphony Orchestra under direction of Siegmund Grosskopf, singing Mozart, Massenet, Gounod and other numbers. Since returning to the Pacific Coast, Miss Boerner has appeared twice in concert at the Biltmore, Los Angeles; on April 28 in Redlands, and on May 10 at the Assistant League in Hollywood. On June 1 and 9 she will sing at the Wilshire Ebell Theatre.

•

Susanna Foster is keeping busy between pictures by taking a daily singing lesson, two piano lessons a week and ballet instruction as well.

•

George Coulouris, who took up tennis at 34 and became very proficient, is now taking intensive piano lessons. A scene in his current Universal picture, Lady On a Train, called for him to play a short selection. The studio had intended to use a double, but Coulouris asked Director Charles David to hold the scene until the end of the picture, so that he could do the playing himself. He denies concert aspirations, but declares he will continue his keyboard studies.

•

The San Francisco Ballet was presented on two recent dates in Omaha, Neb., under the management of the Walter Mills Concert Artist Attractions.

Dance

(*Continued from page 12*)

Rhapsodie Sinfonica, scored for piano and strings. As far as is known, this work has never before been adapted for the dance. . . . The Dance Center of the YMHA presented its Seventh Annual College Dance Demonstration, on April 22. The colleges that participated were Barnard, Connecticut and Smith. . . . Corinne Chochem and the Rikkus Ami Dance Troupe of the Hebrew Arts Committee appeared in several performances at the Master Institute Theatre; the final program was on May 6.

Nina Fonaroff and May O'Connell and Groups were presented by the YMHA Dance Theatre on Apr. 29. Edwin Strawbridge and his dance company performed their new ballet narrative, Johnny Appleseed at the Brooklyn Academy of Music on Apr. 21. . . .

MEREMBLUM JUNIOR SYMPHONY
of California (Eighth Year)
125 young players, age 12 to 20
PETER MEREMBLUM, Founder and Conductor
7377 Santa Monica Boulevard, Hollywood, California
PIONEER GROUP ORCHESTRA 85 children, age 7 to 14 JOSEPH CROOP, Assisting Conductor

JEROME **MAYHALL** MUSICAL DIRECTOR *ICE-CAPADES* 1940-41-42-43-44-45-46 COMPOSER-ARRANGER

EUGENE ZADOR COMPOSER and ORCHESTRATOR 1433 N. Sycamore Ave., Hollywood, Calif.

THEO. **BACHENHEIMER** PRODUCER DIRECTOR 1717 N. Vine St., Hollywood 28, Calif. GRanit 3837
LIGHT AND GRAND OPERA — HERE AND ABROAD

MAXINE BELL COMPOSER Teacher of Piano 513 Coolidge Drive, San Gabriel, Calif.

MIKLOS **ROZSA** COMPOSER-CONDUCTOR c/o Musical Courier Bureau Hollywood, Calif.

MAESTRO PIETRO CIMINI
Now celebrating his 20th anniversary of voice teaching and conducting in Los Angeles.
Instructor of the sensational young dramatic soprano, Florence Alba, classical soloist on Bing Crosby radio programs.
620 S. Alexandria Ave., Los Angeles 5, Calif. FI-0977

BAIN DAYMAN
Tone Production—Voice Building
Teaching in Hollywood since 1925
Glendore Darkow, Asst. GL-8942
1467 N. Vine St., Hollywood 28, Calif.

BERENICE van LOAN GAINES
COMPOSER — PIANIST — ORGANIST
10584 Wellworth Ave., Los Angeles 24, Calif.

THE SAMOILOFF
BEL CANTO STUDIOS and OPERA ACADEMY
4015 Wilshire Blvd., cor. Van Ness Avenue
Los Angeles 5, Calif. FE. 8294

RALPH THOMAS
"MAKER OF SINGERS"
6605 Hollywood Boulevard, Hollywood, Calif. HO-7588

HOLLYWOOD JOTTINGS

(*Continued from page 15*)

This is an anniversary year for Maestro Pietro Cimini, who is celebrating the twentieth year since he established his vocal studio in Los Angeles. During that time he has conducted nearly every year in the Hollywood Bowl, as well as directing a number of operatic and other performances and inditing quite a few compositions.

•

His dramatic soprano pupil, Florence Alba, has recently created quite a furor as classical soloist on Bing Crosby's Kraft Music Hall hour.

•

Berenice van Loan Gaines has just completed a new sacred song, The Hosts of God Are Marching On, and is engaged on a new set of the children's pieces for which she has long been so well known.

•

Impresario Mary Bran has moved to new and larger offices at 1031 North Clark Street, and is preparing for a busy fall season. She will again present Bronislaw Huberman and Ruth Draper in addition to a growing list of other artists, and is arranging a tour of the Southwest for Actor-Singer Fortunio Bonanova.

•

Bain Dayman is busily engaged on plans for a vocal studio of his own design that he expects to build on his lot close by the Columbia Broadcasting Studio as soon as materials are available. At present he is across the street from the National Broadcasting Studio, but declares this is no change of allegiance, since he has as many pupils singing for one organization as for the other.

•

One symphony orchestra that keeps busy all year is the Meremblum Junior Symphony. The ensemble with which Conductor-Founder Peter Meremblum has made musical history keeps going regardless of season or weather, with rehearsals every Saturday and frequent performances.

Latest in the long list of new works to be given first reading by the orchestra is Lionel Barrymore's Piano Concerto, with Paulena Carter, winner of the Young Artists competition last year, as soloist. Jerome Kern's Scenario, Rudolf Friml's Spanish Rhapsody, and Barrymore's Suite on Russian Themes are among the best known of other such "firsts."

Though the orchestra has lost eighty-three boys to the armed services since Pearl Harbor, it is still up to its full strength of 110, while another 75 are enrolled in the junior group.

•

Miklos Rozsa's new Concerto for Strings, premiered recently by the Los Angeles Philharmonic Orchestra under the composer, will be presented by the London Philharmonic under Albert Coates in June. Two Madrigals for women's voices to texts by Max Krone have just been issued, and a book of six piano pieces, Kaleidoscope, will soon be out.

Bohemians Elect

The Bohemians (New York Musicians' Club) held its annual meeting, dinner and election, May 7, at the Harvard Club. Reelected were Edwin Hughes, president, Francis Rogers and Paolo Gallico, vice-presidents, Clyde Burrows, secretary, Carl Deis, treasurer, together with the previous board of governors. A musical program followed the dinner meeting.

PORTLAND SEASON

PORTLAND, ORE.—Recent music events here have drawn large audiences. The Ellison-White Bureau presented a distinguished series of events, including concerts by Richard Crooks, tenor, and William Primrose, violist; Roland Hayes, tenor; Dorothy Maynor, soprano; James Melton, tenor; Luboshutz and Nemenoff, piano duo; the Original Don Cossack Chorus, Serge Jaroff, director; and Adolf Busch and his Little Symphony. There was also a season of grand opera by the San Carlos forces, under Ellison-White's local management. Operas given were Carmen, Rigoletto, Aida, Faust, Trovatore, La Boheme and Lucia. Principals, chorus and ballet did excellent work, and the orchestra, under the able leadership of the new conductor, Nicholas Rescigno, gave fine support. Among singers who were especially outstanding were Grace Panvini, coloratura soprano, Margery Mayer, mezzo-soprano, and Harold Kravitt.

A notable list of offerings under the management of the Record Shop, Phil Hart, manager, included the first Portland appearance of Miliza Korjus, coloratura soprano, a glamorous singer who attained much local success; Bronislaw Huberman, violinist, accompanied in Bach and Beethoven concertos by a full symphony orchestra conducted by Charles M. Barbe, musician and radio commentator; Conrad Thibault, baritone; and Artur Schnabel, pianist, in a sonata program. Mr. Huberman was a house guest of Mr. and Mrs. Boris Sirpo, and they entertained at a reception in his honor.

Appearances of local artists and groups included the second concert in the Portland Junior Symphony series of this season. Under Jacques Gershkovitch, conductor, the soloists were Elinor Sharp, violinist, and Arthur Edmunds, violist. As usual, a young people's concert of the same program was given in the morning, with David Campbell, pianist, as commentator.

Helen McCartney, Portland soprano, was heard here before a large audience. For the past few years Miss McCartney has studied and appeared in concert in New York. She has recently returned from a six months overseas USO tour. The artist was in good voice and her tones were lovely. Margaret Notz Steinmetz was the accompanist.

The Monday Musical Club held its annual scholarship and artist fund tea and musical at the home of Mrs. Charles Newcastle, and the regular monthly tea and musical at the home of Mrs. Bernadeen Wilson in Eastmoreland. Fine vocal and instrumental programs were presented. Mrs. Charles Gale is the club president.

Alfred Mirovitch, pianist-composer, gave a series of lectures here, and many took advantage of the opportunity to hear this fine artist. Portland music lovers always look forward to the appearances of this splendid musician.

ERNA A. HOEFS.

Wins Purcell Award

Jerry Kanner, American composer and violinist, for many years associated with the late Victor Herbert, has won the annual Henry Purcell Award for Anglo-American composers, according to a cablegram from London. His prize-winning composition is Songs of Hope and Regret, opus 73, consisting of three parts, The Barrier, Vigil, and Haven.

A. De Segurola

Maestro

A. DE SEGUROLA

after 25 years of a brilliant career as Grand Opera singer in the principal opera companies of Europe and the Americas (Paris—London—Salzburg—Munich—Rome—Milan—Naples—Madrid—Barcelona—Lisbon—Rio de Janeiro—Buenos Aires—Santiago of Chile—Mexico—Habana, etc.) and 12 consecutive seasons with the Metropolitan Opera Co. of New York in the memorable days of

CARUSO, FARRAR, BORI, and MAESTRO TOSCANINI

is now teaching in Hollywood, California: Voice Production—Bel Canto—Interpretation—Acting—Opera and Concert Repertoire—Microphone Technic to beginners or professionals

NOTE

It is a fact that the Metropolitan Auditions of the Air have brought to public attention a considerable number of young American singers vocally well equipped. However it is also an evident fact that the large majority of those aspirants to a coveted contract with that glorious operatic organization, arrive at the audition, the threshold of the paradise of their dreams, lacking the adequate preparation for the comprehension of the operatic characters, their dramatic values and the knowledge of artistic traditions left in precious legacy to a few old-timers by great singers of the past. Similar conditions can be observed too in the young members of other operatic organizations of the country.

The acquisition of those requisites would undoubtedly enhance the effectiveness of the young singer's performances and their better success.

Maestro de Segurola is one of those rare old-timers who through his brilliant operatic career of 25 years became the possessor of that rich equipment that he offers through his tuition to students or professionals. During those 25 years Maestro Segurola sang leading roles in 52 operas with the greatest actor-singers of the time: Melba—Nordica—Tetrazzini—Garden—Schumann-Heink—Caruso—Tamagno—Maurel—Ruffo, etc., and under the greatest conductors: Toscanini—Weingartner—Mahler—Muck—Campanini—Mugnone, etc.

This is not a presumptuous statement. It is only a fact born from beneficial circumstances.

Maestro de Segurola numbers among his students **six** members, past or present, of the Metropolitan Opera Company of New York, and **seven** with several Motion Picture Companies.

Booklets on request

1545 N. Laurel Ave., Hollywood 46, Calif.

GLadstone 9988

DEANNA DURBIN

the incomparable star of the Screen who has been studying with Maestro de Segurola for 8 years, wrote in an autographed picture:

To my dear Maestro Andres de Segurola,
Whose kind guidance and incomparable teaching have been and always will be an inspiration to me.—With love and devotion
(*Signed*) *Deanna*

Southern California Guild Seeks New Home for Opera

LOS ANGELES.—The future for opera in Los Angeles is very much brighter because of the past year's efforts by the Opera Guild of Southern California. Under the dynamic presidency of Mrs. Arthur Bergh, the Guild is setting forth to do something about a situation that has heretofore seen more talk than action.

The Guild has not been formed to sponsor or guarantee the box office for any opera company, local or visiting. That was a decision of the board of directors, voiced by Mrs. Bergh at the annual meeting, April 2, in KFI Broadcasting Studios. It intends, however, to support all worthy operatic enterprises by patronage and publicity among its members.

Its immediate goal is an opera house, and to settle the long standing controversial issue of a location it held a comprehensive survey under the direction of Second Vice-President Durward Howes, sending questionnaires to several thousand opera patrons. An overwhelming response favored the easily accessible Wilshire District.

An annual award will be presented to the individual or group which in the previous year makes a significant contribution to artistic achievement. The Guild has also made a donation to the Red Cross and another to the Armed Forces Master Records to purchase three complete libraries of standard operatic records for nearby hospitals.

Guild efforts have resulted in civic and county attention to opera as well. Mayor Fletcher Bowron, himself a member, has appointed a committee on art and music, which is beginning to function. The county board of supervisors, one of whom, John Anson Ford, is a Guild director, has voted to work out plans to underwrite musical offerings to the extent of $150,000 a year.

R. D. S.

Philadelphia Bach Festival

The seventh annual Philadelphia Bach Festival will be held on May 25 and 26 at the Academy of Music, Philadelphia, conducted by Dr. James Allan Dash.

SEEKING SITE FOR PROPOSED LOS ANGELES OPERA HOUSE.
In a survey made by the Opera Guild of Southern California, the stack of letters at the left shows public preference for the Wilshire District as a site for the proposed house. Officials of the Guild are, front row, left to right: Mrs. John Wesley Harris, director, Mrs. Harvey Mudd, first vice-president, Mrs. Arthur Bergh, president; back row: Sumner Spalding, advisory board member, Van Rensselaer Wilbur, director, and Durward Howes, second vice-president. (Photo by Otto Rothschild.)

Conference Hears Orchestra Events

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—Since this department last reported on a highly liquid state of things, the jelling process has begun, and a series of concerts for the period of the United Nations Conference has definitely materialized. In fact, it has already started, and at the time of writing the first in a series of four performances by the San Francisco Symphony Orchestra has been presented.

They really did things to the Civic Auditorium. Molotov is starring over at the Opera House, and consequently the concerts are being given in the huge barn nearby. But with a Niagara of white sateen, colored lights, immense flags of the 46 nations, potted olive trees, rhododendrons, and miscellaneous greenery, the place has been transformed into a reasonably accurate facsimile of a hall to which one would like to invite distinguished guests.

The guests were seated in boxes on the floor, and the general public surrounded them on the remaining main floor space and in the loges and balconies. The guests were plentiful, to judge from the number of gray-blue Conference badges one saw and the long lines of official Conference cars that drew up at the doors before the concert began. Spot-the-Delegate has, of course, become the town's favorite game, but, although lists of names have been published, no one has had the enterprise to bring out a pamphlet of Conference portraits, wherefore, except for the top-flight performers, you can't be sure about the who's who. Somebody told me she saw Senator Vandenberg.

Guest Conductors

Pierre Monteux had not been well during part of the regular Symphony season and at the end felt very much in need of a rest, wherefore the Conference concerts are being led by guest conductors. Vladimir Golschmann directed the first, and Yehudi Menuhin was the soloist. Menuhin gave his customarily Olympian, letter-perfect, artistic performance of the Beethoven concerto, and added the Saint-Saens Introduction and Rondo Capriccioso by way of encore. Golschmann, making his first appearance in San Francisco, directed vigorous, sensitive and brilliant performances of the Roman Carnival overture of Berlioz and Tschaikowsky's fifth symphony.

Remaining concerts in the series will star Risë Stevens and Eugene Goossens, Lily Pons and André Kostelanetz, and a soloist-conductor team yet to be chosen. Perhaps the series will be extended if the first four performances justify it.

People's Symphony Plans

Meanwhile another orchestra, the People's Symphony of San Francisco, is about to make its bow in a series of three concerts directed by Sir Thomas Beecham. This organization grew out of disagreements between the sculptor, Beniamino Bufano, and the rest of the city's Art Commission, of which he is a member. Bufano proposed that the Art Commission give a series of concerts at a universal price of fifty cents. The Art Commission majority couldn't see it, but the San Francisco photographer, Nicholas Johnston, did, and Johnston is underwriting the venture. Members of the San Francisco Symphony are not participating. Sir Thomas has announced varied and interesting programs, including a performance of the Delius piano concerto by Betty Humby, otherwise known as Lady Beecham.

Summer Concert Schedule

As soon as the Conference is over, the Musical Association of San Francisco will present the San Francisco Symphony in the first series of summer orchestral concerts this town has had in eleven years. And all the other summer music activities will go on as usual—the Budapest Quartet will play in the city and at Mills College, the London String Quartet and the Albaneri Trio will be heard at Stanford and the University of California, there will be ballets, operas, and pop concerts outdoors at the Stern Grove, and other operas indoors at various theaters.

FLORENTINE GARDENS
HOLLYWOOD
Frank R. Bruni Presents
"SWINGING IN VICTORY"
MILLS BROS. & ALL-STAR CAST

FORTUNIO BONANOVA
SPANISH-AMERICAN BARITONE
Now on Concert Tour throughout
Mexico and So. America

MARY BRAN
INTERNATIONAL ARTIST BUREAU AGENCY
1031 North Clark St.
Hollywood 46, Calif. CR. 6-1184

JOHN A. PATTON
TEACHER OF SINGING
Teacher of
Mona Paulee, Mezzo-Soprano, Winner of the 1941 Metropolitan Opera Auditions; Josephine Antoine, Soprano, Metropolitan Opera; Mona Bradford, Contralto, Chicago Opera.
1526 Cassil Place, Hollywood. GL-7523

LILLIAN STEUBER
CONCERT PIANIST
571 North Mariposa Avenue Los Angeles 4, Calif.

Olga Steeb Piano School
Norma Steeb, Director
LILLIAN STEEB FRENCH will give a 10-weeks course in piano technic, interpretation, July 2 to Sept. 10.
OUTSTANDING FACULTY in Piano, Harmony, Piano Normal and History of Music.
3839 Wilshire Blvd., Los Angeles 5, Calif. FEderal 1586

CHARLES WAKEFIELD CADMAN
NEW WORKS:
AMERICAN SUITE for Full Orchestra
(Also issued for String Orchestra)
Based on genuine Americana
Indian — Negro — Old Fiddler
(Composers Press, 825 Seventh Ave., New York)
To be issued shortly:
A MAD EMPRESS REMEMBERS
For Violoncello and Piano
Dedicated and to be played by GREGOR PIATIGORSKY
(Mills Music Co., 1619 Broadway, New York)

OPERA
CONCERT
RADIO

Linda MARLOW
Soprano
LA SCALA OPERA — MILANO
Per. Repr. HERBERT RAY OSTROW
825 Orchestra Hall Bldg., Chicago 4, Ill.

THE MARIMBA CAN YIELD GLAMOROUS MUSIC

By DORIS STOCKTON
(As told to René Devries.)

Throughout my 1944 concert season, enthusiastic music patrons have approached me with a line of questioning somewhat like this: "Miss Stockton, I love the marimba—its music is beautiful and soul-stirring—but how did you ever come to choose it for your recital career?"

Well, here is the story. . . .

My music education was begun on the piano. After nearly ten years of study, my teacher began to talk of a concert career for me. Applause seemed already to ring in my ears, but I stopped dreaming for a moment and realized that I was in a highly competitive musical field, that there were thousands of other keyboard girls with probably the same idea.

About that time I attended a concert in which a marimba artist was featured. Enthusiasm for the performance was manifest by the audience. I found that the keyboard was analogous to that of the piano. I also learned something of the scientific development of the modern marimba, as well as a few highlights of its romantic, 4,000-year history; learned that it was a successful vehicle on the concert stage a hundred years ago in the hands of Joseph Gusikov, who toured Europe with Felix Mendelssohn.

Climbing the Ladder

After ascertaining that there was not a marimba virtuoso on the concert platform today, I decided that I should like to be master of this fascinating instrument. All of my piano training was of sound value. The next thing was to secure the marimba and a teacher. I began serious work and concentrated study. Of course, there were some self-appointed critics who derided my new ambition. These usually knew just enough about the marimba to confuse it with a second-rate xylophone. . . . I was soon rewarded for my hard work and many hours of practice, being introduced in public appearances and finding my way to the microphone and radio. I had found the ladder I must climb.

With meticulous coaching and a fine concert-grand marimba, I made my recital debut. Here was the acid test. Would the concert audience accept my novel form of music?

The answer is a matter of record. The critics were kind, the audience too. I had mounted the second rung of my ladder. The recital engagements which followed were all steps of exciting successes.

A New York recital debut is like the artist's zero hour. I can still hear my manager say, "Miss Stockton, this is it! Over the top! If you've got what it takes, you'll soon find out."

Fate was generous to me, for the reviewers were emphatic in praise. It is a priceless reward to a performer to read hard-earned encomiums. Every gruelling hour of practice and preparation is rewarded. The press comments and the reaction of audiences are convincing me that I have selected the right musical instrument for my concert career.

That the marimba now is looked upon as a "serious" music instrument is evident from the fact that today there are several of the country's leading music schools granting credits in such study. Northwestern University was the initial institution in this historic development, and May 1, 1945, witnessed an unprecedented graduation recital of Norma Jean Lutz of Denver—a N. W. U. student earning a B.M. degree via a marimba major.

Some Technical Points

I have learned, in studying the mechanics of my instrument, that it is the precise and scientific tuning of the bar, or key, that regulates the ultimate voice of the marimba. By newly discovered laboratory tuning methods these bars are tuned in a process that makes possible the elimination of dissonant partials or overtones.

Through the use of differently voiced mallets, variable tonal colors are realized. Certain wool-wound mallets produce veritable pipe organ tones, while others simulate the voices of the flute and harp.

One of the major problems of the marimba recitalist is that of procuring a sufficient amount of good music especially composed or transcribed for the instrument. I have, by necessity, been arranging much of my own program music, but there are now several composers at work writing concerti and shorter fantasies for marimba. These new compositions and transcriptions will be eagerly awaited. By all indications, therefore, the marimba should soon become one of the major solo instruments for concert purposes.

DORIS STOCKTON

City Center Opera Season Concluded

The spring season of the City Center Opera, which closed on April 29, has brought a well balanced repertoire, with singing and acting standard high and generally good production. Among the concluding performances was a sparkling repeat of Johann Strauss's The Gypsy Baron on April 21, with John Dudley, Brenda Lewis, Helen George, Enid Szantho, Hubert Norville, Grant Carnell, Thomas Hayward and Hamilton Benz. Thomas P. Martin conducted.

Cast changes marked the April 26 mounting of Gounod's Faust, in which John Hamill sang the title role. Irma Gonzales was a vocally and histrionically convincing Marguerite. Mr. Hamill as Faust, was evidently hampered by an indisposition. The other leading parts were sung by Roberto Silva, Mephistopheles, and Daniel Duno, Valentin, with Jean Morel conducting.

Irma Gonzales appeared again on April 28 as Mimi in the final La Boheme, while Giulio Gari was Rodolfo and Andzia Kuzak, Musetta. Other participants were Arthur Newman, Daniel Duno and Ralph Telasko. Mr. Martin again held the baton for an afternoon which brought tonal enjoyment to the listeners. An especially good word must be said for Miss Kuzak's lively Musetta.

The traditional double-header, Cavalleria Rusticana and Pagliacci, was the matinee of April 29. Two first performances with the company were those of Doris Doree as Santuzza and Giulio Gari as Turiddu. For the rest of the Mascagni opera cast, Francis Rowe was Alfio; Alice Howland, Lola; and Sura Aronovich, Mamma Lucia. In Pagliacci, Eric Rowton took the part of Canio and Helen George that of Nedda. Daniel Duno was Tonio and Alfred Orda sang Silvio. Mr. Martin conducted. A sold-out house manifested cordial appreciation.

D. E.

Hilsberg Succeeds Caston

Concertmaster Alexander Hilsberg has been named Associate Conductor of the Philadelphia Orchestra for the 1945-46 season. Hilsberg succeeds Saul Caston, recently appointed conductor of the Denver Symphony Orchestra. Mr. Hilsberg will conduct concerts next season in the Philadelphia Orchestra's regular series, as well as take over the baton for a program in both the Youth and Children's series.

Sarnoff with Leigh Bureau

Dorothy Sarnoff, soprano, has signed a managerial contract with W. Colston Leigh, Inc.

Activities of the Artists

Jussi Bjoerling, Swedish tenor, was decorated on April 28 with the King's own medal Litteris et Artibus. Bjoerling rejoins the Metropolitan and San Francisco operas next fall after four years' absence.

Edouard Nies-Berger gave an organ recital at the Olivet Methodist Church, Coatesville, Pa., on May 3 under the auspices of the Greater Coatesville Interacial Committee. His program included compositions by six Americans, Robert Elmore, Roland Diggle, William Grant Still (arranged by Nies-Berger), Seth Bingham, Nies-Berger and Leo Sowerby.

Marguerite Kozenn, soprano, will sing the title role in the first English presentation in the United States of Dvorak's opera Rusalka, scheduled by the Detroit Friends of Opera for May 27 with Julius Chajes, director.

The Oratorio Society and Orchestra of Bob Jones College, Cleveland, Tenn., presented Verdi's Requiem. Guest soloists were Giovanni Martinelli, Karin Branzell, Norina Greco and Philip Whitfield.

The Daniel Musical Association, New York, have added to their artist list the dancers Dorita (Dorita Ruiz) and Valero (Antonio Valero).

The Oxford Piano Teachers Guild presented pupils in Workshop Recitals on April 28 and May 12 in the Auditorium of the John Wanamaker Store. Another recital in the series takes place on May 26. The monthly meeting of the guild was held on May 10 at Carl Fischer Recording Studio.

The Society of Music and Associate Arts held a meeting on May 10 in Hunter Alumnae Hall, Hotel Woodward Annex, New York.

Compositions by Karl Weigl were presented at the Concert of Contemporary Music at the American Common, New York, on May 3 by Youri Bilstin, cello, and Maria Pos-Carloforti, mezzo-soprano, with the composer at the piano.

Stanley Chapple gave a lecture on Mozart's Don Giovanni at the Metropolitan Museum of Art on April 28 under the joint auspices of the museum and the Metropolitan Opera Guild.

E. Power Biggs, concert organist, is now under the management of Concert Management Arthur Judson, division of Columbia Concerts.

Hilde Somer, Vienna-born pianist, became an American citizen on April 25.

Lisa Jouravel, mezzo-soprano, recently appeared as guest artist with the Queens Village Women's Club in a program which was enthusiastically received by a large audience. Miss Jouravel, besides radio engagements, has been active singing for the armed forces in the military camps in the vicinity of New York.

The Associated Music Teachers League held its April meeting in Steinway Concert Hall.

Biruta Ramoska, soprano, will make her New York operatic debut with the San Carlo Opera at the Center Theater, New York, on May 20, singing Musetta in La Boheme.

Nancy Ness, soprano, who recently was soloist with the Minneapolis Symphony Orchestra in the first American performance of Schoenberg's Second String Quartet, is studying with Hans Gaertner of New York.

The Voge Opera Group will make its professional debut as a unit in Acted Scenes from Opera, performed in costume and without properties, at Carnegie Chamber Music Hall on May 27. Ernst Wolff will be at the piano. The group's director is Harry H. Voge.

Hilde Bondi, mezzo-soprano, made her American debut on April 22 at the City Center Recital Hall, New York. She introduced a song by Frank Mittler, composer and member of a piano quartet heard on NBC.

James Sauter has been reappointed chairman of the Entertainment Industry Division of the War Finance Committee for New York, as announced by Frederick W. Gehle, state chairman.

Carol Brice, young Negro contralto and first of her race to win the Naumburg Award, has signed an exclusive managerial contract with W. Colston Leigh.

Fredell Lack, violinist, has received the American Artists Award for 1944-45, bestowed by the Brooklyn Institute of Arts and Sciences. Miss Lack gave a recital at the Brooklyn Academy of Music on Nov. 26, 1944, which was considered the outstanding one in a special series of ten recitals by American artists sponsored by the institute.

Gyorgy Sandor, pianist, is under the management of Haensel & Jones, division of Columbia Concerts.

Southern California Guild Seeks New Home for Opera

LOS ANGELES.—The future for opera in Los Angeles is very much brighter because of the past year's efforts by the Opera Guild of Southern California. Under the dynamic presidency of Mrs. Arthur Bergh, the Guild is setting forth to do something about a situation that has heretofore seen more talk than action.

The Guild has not been formed to sponsor or guarantee the box office for any opera company, local or visiting. That was a decision of the board of directors, voiced by Mrs. Bergh at the annual meeting, April 2, in KFI Broadcasting Studios. It intends, however, to support all worthy operatic enterprises by patronage and publicity among its members.

Its immediate goal is an opera house, and to settle the long standing controversial issue of a location it held a comprehensive survey under the direction of Second Vice-President Durward Howes, sending questionnaires to several thousand opera patrons. An overwhelming response favored the easily accessible Wilshire District.

An annual award will be presented to the individual or group which in the previous year makes a significant contribution to artistic achievement. The Guild has also made a donation to the Red Cross and another to the Armed Forces Master Records to purchase three complete libraries of standard operatic records for nearby hospitals.

Guild efforts have resulted in civic and county attention to opera as well. Mayor Fletcher Bowron, himself a member, has appointed a committee on art and music, which is beginning to function. The county board of supervisors, one of whom, John Anson Ford, is a Guild director, has voted to work out plans to underwrite musical offerings to the extent of $150,000 a year.

R. D. S.

Philadelphia Bach Festival

The seventh annual Philadelphia Bach Festival will be held on May 25 and 26 at the Academy of Music, Philadelphia, conducted by Dr. James Allan Dash.

SEEKING SITE FOR PROPOSED LOS ANGELES OPERA HOUSE.
In a survey made by the Opera Guild of Southern California, the stack of letters at the left shows public preference for the Wilshire District as a site for the proposed house. Officials of the Guild are, front row, left to right: Mrs. John Wesley Harris, director, Mrs. Harvey Mudd, first vice-president, Mrs. Arthur Bergh, president; back row: Sumner Spalding, advisory board member, Van Rensselaer Wilbur, director, and Durward Howes, second vice-president. (Photo by Otto Rothschild.)

Conference Hears Orchestra Events

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—Since this department last reported on a highly liquid state of things, the jelling process has begun, and a series of concerts for the period of the United Nations Conference has definitely materialized. In fact, it has already started, and at the time of writing the first in a series of four performances by the San Francisco Symphony Orchestra has been presented.

They really did things to the Civic Auditorium. Molotov is starring over at the Opera House, and consequently the concerts are being given in the huge barn nearby. But with a Niagara of white sateen, colored lights, immense flags of the 46 nations, potted olive trees, rhododendrons, and miscellaneous greenery, the place has been transformed into a reasonably accurate facsimile of a hall to which one would like to invite distinguished guests.

The guests were seated in boxes on the floor, and the general public surrounded them on the remaining main floor space and in the loges and balconies. The guests were plentiful, to judge from the number of gray-blue Conference badges one saw and the long lines of official Conference cars that drew up at the doors before the concert began. Spot-the-Delegate has, of course, become the town's favorite game, but, although lists of names have been published, no one has had the enterprise to bring out a pamphlet of Conference portraits, wherefore, except for the top-flight performers, you can't be sure about the who's who. Somebody told me she saw Senator Vandenberg.

Guest Conductors

Pierre Monteux had not been well during part of the regular Symphony season and at the end felt very much in need of a rest, wherefore the Conference concerts are being led by guest conductors. Vladimir Golschmann directed the first, and Yehudi Menuhin was the soloist. Menuhin gave his customarily Olympian, letter-perfect, artistic performance of the Beethoven concerto, and added the Saint-Saens Introduction and Rondo Capriccioso by way of encore. Golschmann, making his first appearance in San Francisco, directed vigorous, sensitive and brilliant performances of the Roman Carnival overture of Berlioz and Tschaikowsky's fifth symphony.

Remaining concerts in the series will star Risë Stevens and Eugene Goossens, Lily Pons and André Kostelanetz, and a soloist-conductor team yet to be chosen. Perhaps the series will be extended if the first four performances justify it.

People's Symphony Plans

Meanwhile another orchestra, the People's Symphony of San Francisco, is about to make its bow in a series of three concerts directed by Sir Thomas Beecham. This organization grew out of disagreements between the sculptor, Beniamino Bufano, and the rest of the city's Art Commission, of which he is a member. Bufano proposed that the Art Commission give a series of concerts at a universal price of fifty cents. The Art Commission majority couldn't see it, but the San Francisco photographer, Nicholas Johnston, did, and Johnston is underwriting the venture. Members of the San Francisco Symphony are not participating. Sir Thomas has announced varied and interesting programs, including a performance of the Delius piano concerto by Betty Humby, otherwise known as Lady Beecham.

Summer Concert Schedule

As soon as the Conference is over, the Musical Association of San Francisco will present the San Francisco Symphony in the first series of summer orchestral concerts this town has had in eleven years. And all the other summer music activities will go on as usual—the Budapest Quartet will play in the city and at Mills College, the London String Quartet and the Albaneri Trio will be heard at Stanford and the University of California, there will be ballets, operas, and pop concerts outdoors at the Stern Grove, and other operas indoors at various theaters.

FLORENTINE GARDENS
HOLLYWOOD
Frank R. Bruni Presents
"SWINGING IN VICTORY"
MILLS BROS. & ALL-STAR CAST

FORTUNIO BONANOVA
SPANISH-AMERICAN BARITONE
Now on Concert Tour throughout
Mexico and So. America

MARY BRAN
INTERNATIONAL ARTIST BUREAU AGENCY
1031 North Clark St.
Hollywood 46, Calif. CR. 6-1184

JOHN A. PATTON
TEACHER OF SINGING
Teacher of
Mona Paulee, Mezzo-Soprano, Winner of the 1941 Metropolitan Opera Auditions; Josephine Antoine, Soprano, Metropolitan Opera; Mona Bradford, Contralto, Chicago Opera.
1526 Cassil Place, Hollywood. GL-7523

LILLIAN STEUBER
CONCERT PIANIST
571 North Mariposa Avenue Los Angeles 4, Calif.

Olga Steeb Piano School
Norma Steeb, Director
LILLIAN STEEB FRENCH will give a 10-weeks course in piano technic, interpretation, July 2 to Sept. 10.
OUTSTANDING FACULTY in Piano, Harmony, Piano Normal and History of Music.
3839 Wilshire Blvd., Los Angeles 5, Calif. FEderal 1586

CHARLES WAKEFIELD CADMAN
NEW WORKS:
AMERICAN SUITE for Full Orchestra
(Also issued for String Orchestra)
Based on genuine Americana
Indian — Negro — Old Fiddler
(Composers Press, 825 Seventh Ave., New York)
To be issued shortly:
A MAD EMPRESS REMEMBERS
For Violoncello and Piano
Dedicated and to be played by GREGOR PIATIGORSKY
(Mills Music Co., 1619 Broadway, New York)

OPERA
CONCERT
RADIO

Linda MARLOW
Soprano
LA SCALA OPERA — MILANO
Per. Repr. HERBERT RAY OSTROW
825 Orchestra Hall Bldg., Chicago 4, Ill.

THE MARIMBA CAN YIELD GLAMOROUS MUSIC

By DORIS STOCKTON
(As told to René Devries.)

Throughout my 1944 concert season, enthusiastic music patrons have approached me with a line of questioning somewhat like this: "Miss Stockton, I love the marimba—its music is beautiful and soul-stirring—but how did you ever come to choose it for your recital career?"

Well, here is the story. . . .

My music education was begun on the piano. After nearly ten years of study, my teacher began to talk of a concert career for me. Applause seemed already to ring in my ears, but I stopped dreaming for a moment and realized that I was in a highly competitive musical field, that there were thousands of other keyboard girls with probably the same idea.

About that time I attended a concert in which a marimba artist was featured. Enthusiasm for the performance was manifest by the audience. I found that the keyboard was analogous to that of the piano. I also learned something of the scientific development of the modern marimba, as well as a few highlights of its romantic, 4,000-year history; learned that it was a successful vehicle on the concert stage a hundred years ago in the hands of Joseph Gusikov, who toured Europe with Felix Mendelssohn.

Climbing the Ladder

After ascertaining that there was not a marimba virtuoso on the concert platform today, I decided that I should like to be master of this fascinating instrument. All of my piano training was of sound value. The next thing was to secure the marimba and a teacher. I began serious work and concentrated study. Of course, there were some self-appointed critics who derided my new ambition. These usually knew just enough about the marimba to confuse it with a second-rate xylophone. . . . I was soon rewarded for my hard work and many hours of practice, being introduced in public appearances and finding my way to the microphone and radio. I had found the ladder I must climb.

With meticulous coaching and a fine concert-grand marimba, I made my recital debut. Here was the acid test. Would the concert audience accept my novel form of music?

The answer is a matter of record. The critics were kind, the audience too. I had mounted the second rung of my ladder. The recital engagements which followed were all steps of exciting successes.

A New York recital debut is like the artist's zero hour. I can still hear my manager say, "Miss Stockton, this is it! Over the top! If you've got what it takes, you'll soon find out."

Fate was generous to me, for the reviewers were emphatic in praise. It is a priceless reward to a performer to read hard-earned encomiums. Every gruelling hour of practice and preparation is rewarded. The press comments and the reaction of audiences are convincing me that I have selected the right musical instrument for my concert career.

That the marimba now is looked upon as a "serious" music instrument is evident from the fact that today there are several of the country's leading music schools granting credits in such study. Northwestern University was the initial institution in this historic development, and May 1, 1945, witnessed an unprecedented graduation recital of Norma Jean Lutz of Denver—a N. W. U. student earning a B.M. degree via a marimba major.

Some Technical Points

I have learned, in studying the mechanics of my instrument, that it is the precise and scientific tuning of the bar, or key, that regulates the ultimate voice of the marimba. By newly discovered laboratory tuning methods these bars are tuned in a process that makes possible the elimination of dissonant partials or overtones.

Through the use of differently voiced mallets, variable tonal colors are realized. Certain wool-wound mallets produce veritable pipe organ tones, while others simulate the voices of the flute and harp.

One of the major problems of the marimba recitalist is that of procuring a sufficient amount of good music especially composed or transcribed for the instrument. I have, by necessity, been arranging much of my own program music, but there are now several composers at work writing concerti and shorter fantasies for marimba. These new compositions and transcriptions will be eagerly awaited. By all indications, therefore, the marimba should soon become one of the major solo instruments for concert purposes.

DORIS STOCKTON

City Center Opera Season Concluded

The spring season of the City Center Opera, which closed on April 29, has brought a well balanced repertoire, with singing and acting standard high and generally good production. Among the concluding performances was a sparkling repeat of Johann Strauss's The Gypsy Baron on April 21, with John Dudley, Brenda Lewis, Helen George, Enid Szantho, Hubert Norville, Grant Carnell, Thomas Hayward and Hamilton Benz. Thomas P. Martin conducted.

Cast changes marked the April 26 mounting of Gounod's Faust, in which John Hamill sang the title role. Irma Gonzales was a vocally and histrionically convincing Marguerite. Mr. Hamill as Faust, was evidently hampered by an indisposition. The other leading parts were sung by Roberto Silva, Mephistopheles, and Daniel Duno, Valentin, with Jean Morel conducting.

Irma Gonzales appeared again on April 28 as Mimi in the final La Boheme, while Giulio Gari was Rodolfo and Andzia Kuzak, Musetta. Other participants were Arthur Newman, Daniel Duno and Ralph Telasko. Mr. Martin again held the baton for an afternoon which brought tonal enjoyment to the listeners. An especially good word must be said for Miss Kuzak's lively Musetta.

The traditional double-header, Cavalleria Rusticana and Pagliacci, was the matinee of April 29. Two first performances with the company were those of Doris Doree as Santuzza and Giulio Gari as Turiddu. For the rest of the Mascagni opera cast, Francis Row was Alfio; Alice Howland, Lola; and Sura Aronovich, Mamma Lucia. In Pagliacci, Eric Rowton took the part of Canio and Helen George that of Nedda. Daniel Duno was Tonio and Alfred Orda sang Silvio. Mr. Martin conducted. A sold-out house manifested cordial appreciation.

D. E.

Hilsberg Succeeds Caston

Concertmaster Alexander Hilsberg has been named Associate Conductor of the Philadelphia Orchestra for the 1945-46 season. Hilsberg succeeds Saul Caston, recently appointed conductor of the Denver Symphony Orchestra. Mr. Hilsberg will conduct concerts next season in the Philadelphia Orchestra's regular series, as well as take over the baton for a program in both the Youth and Children's series.

Sarnoff with Leigh Bureau

Dorothy Sarnoff, soprano, has signed a managerial contract with W. Colston Leigh, Inc.

Activities of the Artists

Jussi Bjoerling, Swedish tenor, was decorated on April 28 with the King's own medal Litteris et Artibus. Bjoerling rejoins the Metropolitan and San Francisco operas next fall after four years' absence.

Edouard Nies-Berger gave an organ recital at the Olivet Methodist Church, Coatesville, Pa., on May 3 under the auspices of the Greater Coatesville Interacial Committee. His program included compositions by six Americans, Robert Elmore, Roland Diggle, William Grant Still (arranged by Nies-Berger), Seth Bingham, Nies-Berger and Leo Sowerby.

Marguerite Kozenn, soprano, will sing the title role in the first English presentation in the United States of Dvorak's opera Rusalka, scheduled by the Detroit Friends of Opera for May 27 with Julius Chajes, director.

The Oratorio Society and Orchestra of Bob Jones College, Cleveland, Tenn., presented Verdi's Requiem. Guest soloists were Giovanni Martinelli, Karin Branzell, Norina Greco and Philip Whitfield.

The Daniel Musical Association, New York, have added to their artist list the dancers Dorita (Dorita Ruiz) and Valero (Antonio Valero).

The Oxford Piano Teachers Guild presented pupils in Workshop Recitals on April 28 and May 12 in the Auditorium of the John Wanamaker Store. Another recital in the series takes place on May 26. The monthly meeting of the guild was held on May 10 at Carl Fischer Recording Studio.

The Society of Music and Associate Arts held a meeting on May 10 in Hunter Alumnae Hall, Hotel Woodward Annex, New York.

Compositions by Karl Weigl were presented at the Concert of Contemporary Music at the American Common, New York, on May 3 by Youri Bilstin, cello, and Maria Pos-Carloforti, mezzo-soprano, with the composer at the piano.

Stanley Chapple gave a lecture on Mozart's Don Giovanni at the Metropolitan Museum of Art on April 28 under the joint auspices of the museum and the Metropolitan Opera Guild.

E. Power Biggs, concert organist, is now under the management of Concert Management Arthur Judson, division of Columbia Concerts.

Hilde Somer, Vienna-born pianist, became an American citizen on April 25.

Lisa Jouravel, mezzo-soprano, recently appeared as guest artist with the Queens Village Women's Club in a program which was enthusiastically received by a large audience. Miss Jouravel, besides radio engagements, has been active singing for the armed forces in the military camps in the vicinity of New York.

The Associated Music Teachers League held its April meeting in Steinway Concert Hall.

Biruta Ramoska, soprano, will make her New York operatic debut with the San Carlo Opera at the Center Theater, New York, on May 20, singing Musetta in La Boheme.

Nancy Ness, soprano, who recently was soloist with the Minneapolis Symphony Orchestra in the first American performance of Schoenberg's Second String Quartet, is studying with Hans Gaertner of New York.

The Voge Opera Group will make its professional debut as a unit in Acted Scenes from Opera, performed in costume and without properties, at Carnegie Chamber Music Hall on May 27. Ernst Wolff will be at the piano. The group's director is Harry H. Voge.

Hilde Bondi, mezzo-soprano, made her American debut on April 22 at the City Center Recital Hall, New York. She introduced a song by Frank Mittler, composer and member of a piano quartet heard on NBC.

James Sauter has been reappointed chairman of the Entertainment Industry Division of the War Finance Committee for New York, as announced by Frederick W. Gehle, state chairman.

Carol Brice, young Negro contralto and first of her race to win the Naumburg Award, has signed an exclusive managerial contract with W. Colston Leigh.

Fredell Lack, violinist, has received the American Artists Award for 1944-45, bestowed by the Brooklyn Institute of Arts and Sciences. Miss Lack gave a recital at the Brooklyn Academy of Music on Nov. 26, 1944, which was considered the outstanding one in a special series of ten recitals by American artists sponsored by the institute.

Gyorgy Sandor, pianist, is under the management of Haensel & Jones, division of Columbia Concerts.

SILHOUETTES: Productions and Personalities

About Cinema Grand Opera

By MARY CRAIG

Hollywood is still a sort of "Never-Never Land," in the Wizard of Oz country, when it comes to opera. The Powers seem to be fascinated by the lyric drama, but up until now they have handled it with gingerly hand and with fearful respect. It is considered a thing apart, truly as "Grand Opera." There have been, of course, many splendid feature films with operatic interpolations sung successfully by stars of the stage; but the few presentations of an entire opera score have been faulty and decidedly far below the spectacular standard of American film productions.

A peculiar cinema custom has been adopted in these ineffectual attempts at motion picture opera—the star, gorgeously costumed, singing all the arias, male and female, surrounded by an inept, admiring choral frame. There has been no drama, no intensity—in fact, none of the characteristics of opera and little of its illusionary charm.

It is quite nice to find a sense of awe remaining in the City of Make-Believe. But since Billy Napoleon Rose laid his hands upon Bizet's Spanish Gypsy, the theatre has discovered grand opera to be no longer untouchable.

Hollywood has the facilities and the imaginative gifts to approach the song-play in the grand style. The magnificent historic dramas, the technicolor period tales and the greater plays have been developed for the screen with calm artistry and resourceful genius. The production of Romeo and Juliette is only one of these; also one remembers the Americana series of Covered Wagon type. But most "screen operas" have been something of a failure in staging and singing.

•

Since we have in this country the right of free speech, even an amateur may speak concerning "none-of-your-business" issues. It is sincerely hoped that the movie authorities will not indulge in the stage-settings current in their operetta presentations—the quarter-mile long perspectives, the air of being all done with mirrors, the out-of-this-world costuming and unbelievable sequences.

Last season a drab little theatre at Columbus Circle gave a showing of Pagliacci starring Richard Tauber. The foreign film was not comparable with the Hollywood editions; the photography had moments of blurring and fading, the composition was often bad. But the movement of the narrative and song, the shots of the actor-troops crossing through the mountain pass, the little medieval town with its market-place, the homogeneous details of cart and theatre and costume together with excellent stage scenes and good singing made the whole a memorable experience.

Hollywood has undreamed of possibilities and equipment for the complete realization of cinema grand opera. The photographing and recording are the best in the world. On the operatic side, the old tales hold the fundamental plots of all human drama, plus some of the world's greatest music. Something should be done about all this.

•

Carmen From Broadway Goes on Tour

MURIEL RAHN

The first impression that registers when you meet Muriel Rahn is her quick smile and lovely speaking voice. Next you take a look at her slim Hollywood figure and say a bit wistfully, "How do you do it?" Miss Rahn claims that her being in such good fettle is the result of disciplined exercise, effort, persisted in day by day. This regular routine was one of the reasons why she was able to go through the terrific grind of singing the leading part four to six times weekly in the town-shaker show, Carmen Jones.

Born in Boston, Muriel Rahn went South to Alabama at an early age and was brought up and educated at famous Tuskegee Institute, where her parents were instructors. Later she went to Atlanta University, the University of Nebraska and Columbia University in New York.

When the beautiful voice began to develop, she studied with Carmen Reuben for five years and then with Gerhart Pechner. A heavy schedule of study complicated by a surprisingly early list of concert engagements led soon to coast-to-coast tours and her first stage try-outs.

"During this period," Miss Rahn says, "I set aside special time for dramatic study. I was fortunate in having the opportunity of working with the great Negro actress, Rose McClendon, who taught me the necessary details of stage deportment, posture and gesture. If you remember just that one spot in Carmen Jones where the heroine has to walk up and down stairs, you can realize what Miss McClendon's training meant to me."

Of the Carmen role, Miss Rahn says, "There's more to the character than 'sex.' Carmen has a philosophy summed up in the line where she sings that she'll *live* till the day she dies. She uses everybody and every charm she possesses to get fullness out of life—and she won't look back or compromise. 'Kill me then—and let me go,' is her final challenge when her cast-off lover's dagger bars the way forward."

While the theatre is her chief joy, Muriel Rahn is too excellent a musician not to feel the urge for fine concert singing. But instead of doing popular concerts, for which there is great demand, she asks earnestly, "Why not try harder to make concerts popular? To meet the competition of the less classic field of song, to sing legitimately and have audiences accept it, presents a real challenge." To take up this gauntlet, Miss Rahn recently commenced a concert trip which opened in West Virginia and will take her to the Pacific Coast.

IGOR GORIN collects folk-songs on tour from the mountain regions of the south and the rural fastnesses of other States.

Folk Music Unites Nations

By IGOR GORIN

The first thing American and Russian soldiers did by way of celebration after their historic meeting of April 25, 1945, on the western bank of the Elbe River, in Germany, was to sing. And what did they sing? Each army sang the other nation's folksongs—or thought they did.

The voices, perhaps, would not have brought "rave" notices from music critics. According to news reports, they were a little off key and some of the words were mixed up, but all that counted was that the Russians were complimenting their American allies by trying out a Volga Boatman interpretation of the Star-Spangled Banner, and the Americans returned the compliment by singing Ochichornia—a version which, according to some who were present, puzzled the Slav troops into asking, "What is that?" The spirit, however, was what counted.

That incident was added evidence of the fact that music, especially singing, acts as a uniter of individuals in an expression of human emotion. And if this is true of individuals, why not of groups

When we learn each other's folksongs we learn each other's history, characteristics, dreams and aspirations. We learn to understand each other. I do not say that becoming acquainted with people of other nations through their folksongs will end wars, but I do say that it will help in making war abhorrent to the rank and file of men and women.

Folksongs represent the voice of the common people, their battles and their visions; their hunting, drinking and feasting; their loves and hates, joys and sorrows, work and worship. The past, present and future of a nation is thus spread out for the world to read.

Succeeding generations of parents sing folksongs to their children, so that they come down through the years by word of mouth rather than by the written score. Changes and additions are made in the process, in the case of the favorite ones. Many would be lost forever if some music lovers had not taken the trouble to capture them in written form.

In traveling around the country on concert tours I have picked up American folksongs, in the mountain regions of Kentucky, Tennessee and other southern states; in the rural regions of the northern and western states. Some of these, were brought to this country by the earliest settlers from France, England, Wales, Ireland, Austria, and other parts of the world. Many with virile swing are American originals.

These are part of our musical heritage, a vital, life-breathing part of it, and I would like to see them come into wider use. We should make certain, when peace comes, that records of these songs are circulated in other countries, and their folk airs introduced here, for the sake of a better understanding—an incentive toward friendship that will help to keep us singing, playing and working together for years to come.

New Studies on Voice

Determination and intensity of purpose have marked the career of Ida Louise Streman. Apparently the desire to sing and sing well has been the chief interest in her life. While still in her teens she conceived the idea that there should be a guiding standard or rule of procedure for perfect tone production—taking into consideration, of course, physical make-up, and degree of intelligence. But after several years of "misdirected" study, she found herself still stumbling over fundamentals. She relates, "I decided to learn how to produce a correct tone if it took me a lifetime. And it looked as though it would, for I felt that although I had studied faithfully and followed directions, I had no more idea then of how to sing than has a cat yowling on the back fence at night!"

The first step was to find a teacher who would understand and help. "The trouble," she says, "was that I asked so many questions, everyone lost patience. They seemed to think that if I didn't know even elementary methods, I'd better stay at my typewriter." Finally Miss Streman found a teacher who was willing to cooperate in her search for the "whys and hows" of singing. Using this experience as a springboard, listening to and analyzing the best and worst singers of the day, experimenting, refining, combining, Miss Streman put aside her own intentions to achieve a concert career and subordinated everything to her interest in vocal research.

•

Eventually, she worked out what she considers an infallible formula for the production of perfect tone. She says, "It is just as a chemist finds what he has been seeking after long years of trial and failure." Hearings before coaches and teachers strengthened her confidence in her achievement, and recitals followed. "Today," she says proudly, "I am 56 years old. My voice is fresh, free and resonant. I *know* what singing *is*."

She has set her experiences, findings and conclusions down in a series of lessons written in the manner of small essays, in language geared to the needs of a beginner in song study, but at the same time offering a scheme of vocal instruction practicable for the inquiring teacher. Her own description of her study material is as follows: "If you are looking for a learned, scientific work, this method is not for you. But if you will follow the advice given in the course 'Basic Principles of Tone Production,' I believe you could not fail to understand and profit."

ALTHOUSE
STUDIO: 280 West 72
TR. 7-3538 New York 23, N. Y.

AMY ELLERMAN
CONTRALTO
Complete Vocal Training
280 West 72nd St., N. Y. C. 23 TR. 7-0466

EDITH HENRY
VOICE TEACHER AND COACH
160 West 73rd St., New York 23, N. Y.
TRafalgar 7-2558 Member of NYSTA

ALEXIS SANDERSEN
Teacher of successful singers
Concert - Opera - Radio - Church
Studio 257 W. 86th St., N. Y. C. Tr 7-6149

IONA HARMS
SOPRANO
CONCERT ORATORIO RADIO
Studio: 36 W. 73rd St., N. Y. 23 EN. 2-4968

VERA CURTIS
Formerly Metropolitan Opera Co.
TEACHER OF SINGING
OPERA — CONCERT — ORATORIO
17 E. 86th St., N. Y. City 28 ATwater 9-5308

LEON CARSON
TEACHER OF SINGING
Member NYSTA. Member Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1380

GRACE LESLIE
TEACHER OF SINGING
Music Dept. Connecticut College, New London, Conn.
Member NYSTA Member NATS
344 West 72nd St., New York 23 EN. 2-8622

APOLLO BOYS' CHOIR
COLEMAN COOPER, Director
Address inquiries to: APOLLO CHOIR SCHOOL
6957 Lakeshore Drive, Dallas, Texas

ROMANO ROMANI
Vocal Teacher and Coach
of ROSA PONSELLE
113 West 57th St., N. Y. C. CIrcle 7-4785

DICIE H. HOWELL
Nationally Known Oratorio and Concert Soprano
Teacher of Singing
Studio 818 Steinway Hall, New York 19, N. Y.
CI. 6-2994 PL. 8-3005

University of Kansas Holds Annual Festival

The University of Kansas, Lawrence, Kan., presented its annual Music Week Festival, April 8 to 14, featuring Alec Templeton, pianist; Sigmund Romberg and symphony orchestra; Joseph Knitzer, violinist; Olin Downes, lecturer; Meribah Moore, soprano; Ruth Orcutt, pianist; Joseph Wilkins, tenor; and the university symphony orchestra, a cappella choir and women's glee club. The officials considered cancellation of the choral program on the day of President Roosevelt's death, but as its contents were entirely suitable to the solemnity of the occasion, the concert was given as a memorial.

Next season's artist series include: Nov. 14, Argentinita and her Spanish Dance Ensemble; Dec. 5, Blanche Thebom, mezzo-soprano of the Metropolitan Opera; Jan. 17, the Ballet Theater; Feb. 13, the Original Don Cossack Chorus and Dancers; March 20, Robert Casadesus, pianist; May 7, James Melton, tenor of the Metropolitan Opera.

D. M. Swarthout is Dean of the University's School of Fine Arts.

Harold Henry Gives Third Concert

The third of Harold Henry's subscription concerts for the benefit of the Berry Schools, on April 30, was particularly successful. Mr. Henry's large and beautiful studios were filled to capacity by an enthusiastic audience. The pianist was assisted by Mary Bothwell, soprano, who sang ten of Mr. Henry's songs with such artistry and fine effect that several had to be repeated. Mr. Henry also was in top form in music by Bach, Debussy, Schubert, Schumann and Chopin.

W. E.

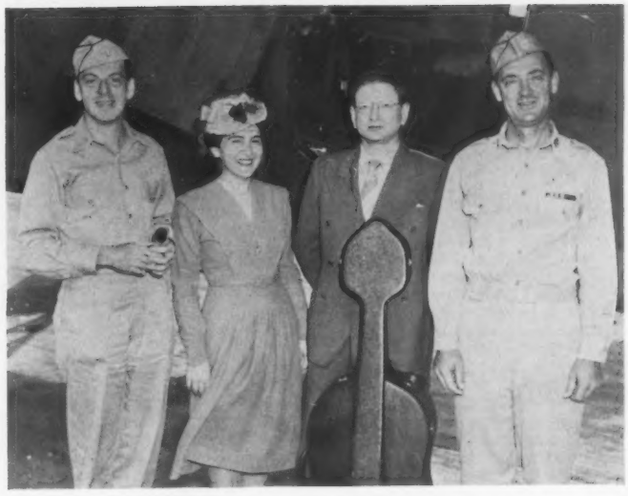
Marjorie Lawrence Given Award Of Essex County Society

The Annual Recognition Award created by the Essex County Symphony Society to honor outstanding personalities in the field of the arts (one of the features of the Grand Opera Festival held at the Mosque under the Society's sponsorship) was presented to Marjorie Lawrence at a luncheon held in the Essex House, Newark, N. J., on May 3.

About 600 guests attended, including prominent musicians and civic, educational and social leaders. Miss Lawrence received the Award primarily for her artistic achievements, but also for her flaming courage in overcoming her physical handicaps, and for her recent great tour of her native Australia, where she travelled over 5,000 miles to visit military camps and hospitals in order to sing for the soldiers. Since her return, she has kept busy on the home front, bringing her gift of song and courage to audiences throughout the country.

Mrs. Parker O. Griffith, founder of the Essex County Symphony Society, made the presentation after an affectionate address, to which Miss Lawrence responded modestly and feelingly. Other speakers who paid tribute to the artist were British Vice Consul Leonard G. Holliday, and Lt. Col. Howard C. Bronson. Trooping of the colors, an instrumental trio, choral numbers, and a tenor solo by Thomas Hayward, Metropolitan Auditions winner, formed other events of the occasion. The audience joined in singing the American and British national anthems. Awards had been made in former years to Orson Welles, Raymond Massey, Myra Hess, Lily Pons and Dr. Serge Koussevitzky.

L. L.



JOANNA and NICOLAI GRAUDAN
in Tampa, during their USO tour of hospitals of the AAF in Florida. Left to right, Lt. William Herz, Jr., Joanna and Nicolai Graudan, and Howard Moran of the American Red Cross.

Denies BMI Plea

New York Supreme Court Justice Ferdinand Pecora on May 3 handed down a decision denying the claims of exclusive performance rights of Broadcast Music Inc. The case dated from 1940, when a disagreement arose between the radio industry and the American Society of Composers, Authors and Publishers. The plaintiff, Broadcast Music Inc. and Edward B. Marks Music Corp., brought suit for declaratory judgment against ASCAP and a number of writers of three musical compositions to determine whether BMI had exclusive performance rights of these three songs in the Marks catalog.

TORONTO BALLET FEATURES SPRING CALENDAR

By JOSEPH A. WHITMORE

TORONTO.—During the past concert season, which officially closed with the recital by Robert Casadesus, pianist, in Eaton Auditorium on April 21, and since this correspondent's last report, Toronto has seen a flurry of activity which always characterizes the wind-up of the season in this city.

Symphony season concluded with a specially notable performance of the Emperor Concerto of Beethoven by Rudolf Serkin, pianist, with the Toronto Symphony Orchestra.

Concluding his fine work for the season with the Toronto Symphony, Ettore Mazzoleni, associate conductor, directed the final "Pops" concert of the season. For the first time on record, Massey Hall was sold out twice in a week for symphony concerts. A popularity poll was conducted for Mr. Mazzoleni's concert.

Larry Adler and Paul Draper gave another of their interesting recitals in Eaton Auditorium.

A joint recital was given in Eaton Auditorium by G. Moschetti, organist, and Reed Kennedy, baritone. The Leslie Bell Singers appeared in three programs; and, in the Casavant Society Musicales, Alexander McCurdy, organist; Flora Greenwood, harpist; the Rolph Road High School Choir were heard in a fine program. The well-known Toronto violinist, Pearl Palmason, played a list notable for its taste and musical balance. Artur Schnabel, pianist, appeared in Eaton Auditorium on May 1.

A much anticipated event is the appearance of the Philadelphia Orchestra. Eugene Ormandy, conductor, gave two concerts in Massey Hall, May 8 and 9.

Especially active at the end of its season, the Toronto Conservatory of Music presented four pupils' recitals,

Ballet Programs Appeal

The Ballet Russe de Monte Carlo paid a two-week visit to Toronto, performing in the Royal Alexandra Theatre. The ballet played to sold-out houses at all performances, and in addition to the standard repertory gave several new works, all of which met with unqualified approval.

In addition to the fine support given to the visiting ballet company, a full house greeted the annual presentation of the Boris Volkoff Canadian Ballet, who appeared in Eaton Auditorium. Mr. Volkoff is to be commended for the excellent work he is doing in Canada and in Toronto. Choreography of all the ballets was by Mr. Volkoff, and the costumes, lighting, etc., were all by local artists. Especially interesting was the choreography on the Toccata and Fugue in D minor with music by Bach; On a Russian Theme, by Kabalevsky; Triumph and Death, based on the Rhapsody on a Theme by Paganini for piano by Rachmaninoff. Concluding the performance was a colorful and interesting ballet, Nouveau Riche, based on music of Johann Strauss. The principal dancers were Patricia Drylie, Beth Lockart, Mildred Herman, Natalia Butko, Everett Staples and Janet Baldwin.

MacMillan on Australian Tour

After concluding the busiest season in the history of the Toronto Symphony, Sir Ernest MacMillan left on a tour of Australia on April 6. Sir Ernest will conduct 26 concerts in Sydney, Melbourne, Adelaide, Perth and Brisbane.

Sir Ernest is expected to return to Canada about the end of July to conduct the summer series at Vancouver, and to plan a record season of Toronto Symphony concerts for 1945-46.

ANN BUCKLEY
SOPRANO
Appearing exclusively for Armed Forces overseas
Per. Rep.: G. A. BALDINI, 8 W. 40th St., New York, 18

LELA FLYNN
DRAMATIC SOPRANO
Appearing exclusively for our forces overseas
Per. Rep.: G. A. Baldini, 8 W. 40th St., N. Y. 18

FOX HOLE BALLET
Appearing exclusively for our armed forces overseas Season 1944-46. Now Booking 1945-46.
Per. Rep.: G. A. Baldini, 14 W. 45th St., N. Y. 19

AMPARO
NAVARRO-ITURBI
PIANIST
Now on tour for U.S.O.
Concert Mgt. WILLIAM MORRIS AGENCY, Inc.

MORLEY EVANS BARITONE

HAENSEL & JONES
ANDRÉ MERTENS HORACE J. PARMELEE
Division COLUMBIA CONCERTS Inc.
113 West 57th St., New York
Include under their Management

CROOKS
CARTER
CASTAGNA
DAME
DARCY
DILLING
NIKOLAI AND JOANNA GRAUDAN
KIPNIS
MILANOV
MORLEY & GEARHART
REGULES
JOHN SEBASTIAN
TRAVERS
VARNAY
WARREN

CHICAGO PLANS STADIUM IN GRANT PARK

By ELSA BOROWSKI

CHICAGO.—Of the many rumors circulating Chicago's world of music, one of the more interesting is a proposed Lake Front Amphitheatre, seating 10,000, to be constructed in Grant Park after the war by the benevolent city fathers. This will better serve for the staging of opera, operetta, pageants and concerts than the vast open spaces of Soldiers Field, also on the lake front, which has proved itself impracticable. Another rumor has it that Fortuno Gallo, whose San Carlo Opera Co. has not been heard in Chicago for two seasons, due to lack of an auditorium, will make a triumphal re-entry into this city at the long disused Majestic Theatre, which is now in the process of rehabilitation.

Orchestra Season Closes with Ninth Symphony

The final concert of the 1944-45 orchestral season was also the culmination of the Beethoven cycle, wherein the Ninth Symphony was the principal focus of attention. The chorus was recruited from the Chicago high schools and with the intrepidity of youth, reinforced by a winter of diligent rehearsal, it easily surmounted the great difficulties of Beethoven's choral writing. It sang accurately, with excellent tone and lusty enthusiasm. The quartet of soloists—Florence Edwards, soprano; Margery Mayer, contralto; Charles Sears, tenor, and Bruce Foote, bass—also acquitted themselves admirably, with no little finesse of nuance and phrasing. Worthy of particular mention was the plangent warmth of Bruce Foote's fine voice. Désiré Defauw led the orchestra in one of his most satisfactory Beethoven readings of the season and the players delivered a performance that was luminous and clear. Contrariwise, the Leonore Overture was somewhat miscalculated, as too hurried tempi robbed it of true dramatic significance. The quartet also was heard in Chant Elégiaque, which the composer wrote in memory of the wife of his friend, Baron Pasqualati. This proved to be "minor" Beethoven, at best, but its tender plaint was expressively sung by the soloists.

Metropolitan Performances Hailed

The Metropolitan Opera ushered in a week of performances with Lily Pons as the heroine of Donizetti's Lucia. The graceful little soprano was in splendid form and tossed off the intricacies of vocal madness, as construed by the composer, with flashing brilliance. Leonard Warren's Ashton was striking, both vocally and histrionically, and Edgardo, as sung by Jan Peerce, was conceived in the best Italian tradition. The performance as a whole was well integrated and moved with animation, although Cesare Sodero, the conductor, was sometimes too vehement in the matter of orchestral sonorities.

The second performance presented Helen Traubel as Elsa in Lohengrin, a role in which she had not been heard heretofore in Chicago. She achieved magnificent singing, although the mold was almost completely heroic, with few glimpses of any sort of lyricism. Kurt Baum was a rather inflexible Lohengrin, vocally at least. That evil pair, Telramund and Ortrud—Alexander Sved and Kerstin Thorborg, respectively—were more than ordinarily effective and riveted attention even throughout the long scene at the beginning of the second act. Nicolo Moscona was an authoritative King Henry and Hugh Thompson the Herald. Erich Leinsdorf gave meticulous treatment to Wagner's score, whereby plasticity of line and nuance stood forth in satisfying relief.

Bruno Walter, conductor, and Ezio Pinza, basso, easily dominated the performance of Don Giovanni. Walter's way with Mozart was as richly rewarding as it always has been—exquisitely phrased, tempered with affection and veneration. Pinza's was a dashingly characterized Don and he sang with consummate mastery. Salvatore Baccaloni's Leporello supplied an amusing note, while the ladies—Zinka Milanov as Donna Anna, Eleanor Steber as Donna Elvira and Nadine Conner, the Zerlina—accomplished some beautiful vocalization and successfully portrayed their varying moods and states of mind. Charles Kullman as Don Ottavio was satisfactory, as were Mack Harrell, the Masetto, and Nicolo Moscona, the Commendatore. Further operatic hearings will be reviewed later.

JOHN BROOKS McCORMACK
has been engaged for leading tenor roles with the Chicago Opera. He makes his debut in October during the first week of the season. Mr. McCormack has been heard extensively in concert and operetta and on the Celanese Hour on the the air. (Photo by De Bellis.)

Civic Orchestra Concert

Founded 25 years ago by Frederick Stock as a training school for orchestral musicians, the Civic Orchestra has an honorable record of having supplied the orchestras of this country with members in all departments. Wartime conditions have necessarily limited its scope somewhat, at least temporarily—however, it has held on and gave a highly successful concert at Orchestra Hall, under the able direction of Hans Lange. Numbering about 50 at present, it was heard to advantage in Haydn's D major Symphony (the Clock), admirably played from the standpoint of style; Oldberg's difficult Third Concerto for Piano, with Mary Louise Boehm as soloist; and the first Suite L'Arlesienne, by Bizet. One of the members of the orchestra, Paul Anderson, performed Popper's Hungarian Rhapsody for Violoncello with no little brilliance.

Iturbi in Recital

Jose Iturbi appeared in recital at the Opera House after many years absence from Chicago. Many facets of his delectable pianism were disclosed on this occasion—more particularly in the two Sonatas by Domenico Scarlatti and the F major Sonata by Mozart. Beethoven's Appassionata and the Fantasie-Impromptu and B flat minor Scherzo by Chopin, were marred by superficiality of approach and the egregious liberties, from the musical standpoint, which he allowed himself. The program also included two pieces by Morton Gould—Blues and Etude in Boogie-Woogie Style, besides a number of encores.

Nelson Conducts Marshall Field Society

Edgar Nelson directed the Marshall Field and Co. Choral Society at its annual concert at Orchestra Hall. Vigorous tonal quality, precision of attack and good ensemble distinguished the performance of works by Handel, Franck, Schubert, Borodin and Dvorak. Igor Gorin, baritone, was the soloist and lent his resonant voice and authoritative style to arias and songs by Handel, Scarlatti, Haydn, Moussorgsky, Rossini and Verdi. He was particularly effective in the great aria from Don Carlos.

Carol Silver Soloist

Carol Silver, whose fine pianistic gift is already widely known, appeared with the Business Men's Orchestra, conducted by George Dasch, at Orchestra Hall. Miss Silver's breadth of style and remarkable technical facility were deployed advantageously in Rachmaninoff's Second Concerto, and won for her considerable success with the audience. The business men, who play for love—and surprisingly well at that—performed Prokofieff's Peter and the Wolf, with Hobart Sommers as narrator, Massenet's Overture Phedre, the Algerian Suite by Saint-Saens, and two movements from Tschaikowsky's Suite for Strings with their usual zest and enthusiasm.

Romberg Concert at Opera House

Sigmund Romberg and his orchestra appeared at the Opera House under the management of Harry Zelzer. Presenting a generous assortment of what he termed "middlebrow" music—his own and that of other light opera composers—the genial composer-conductor provided an enjoyable afternoon for his listeners. The soloists, Victoria Schools, Lorna Byron, and Ann Andre were heard in selections from Carmen, Traviata,

THE CIVIC ORCHESTRA
of Chicago
A SCHOOL FOR THE DEVELOPMENT OF SYMPHONY PLAYERS
maintained by
THE ORCHESTRAL ASSOCIATION, CHICAGO
DÉSIRÉ DEFAUW, *Musical Director*
HANS LANGE, *Conductor*
Announces its 26th Season — 1945-1946
Applications are now being received: For information regarding fees and available scholarships and application blanks address GEORGE A. KUYPER, ORCHESTRA HALL, CHICAGO 4, ILL.

Chicago School of Music
The PREP MUSIC SCHOOL OF CHICAGO
MICHAEL J. FRANKEL, Managing Director — PETER ZUKOVSKY, Musical Director
A FACULTY OF DISTINGUISHED PROFESSIONAL SYMPHONY INSTRUCTORS
Miss Klein, Registrar, 30 E. Adams Bldg., Chicago State 2491

RUDOLPH **GANZ**
Booking 1945-46
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano

ANNA **FITZU**
Teacher of: BILL TABBERT, leading juvenile in Cole Porter's "Seven Lively Arts", Ziegfeld Theatre, N.Y.C. MONA BRADFORD, mezzo-contralto, Spring Tour in Charles L. Wagner's "All Star" production of "Martha".
Studio: 1016 N. Dearborn Ave., Chicago Phone: Delaware 5790

RAISA - RIMINI OPERA SCHOOL
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 9132

RICHARD **DE YOUNG**
TEACHER OF SINGING
721 North Michigan Ave., Chicago, Ill.
Telephone Delaware 2338

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1744 E. 55th St., Booking 1945-1946 Chicago 15, Ill.

JOHN COLVILLE DICKSON
OLD ITALIAN PRINCIPLES OF VOICE EMISSION
630 Fine Arts Bldg., Chicago, Ill.

Hanna Butler
ART OF SINGING
512 Fine Arts Bldg., Chicago, Ill.

NAOMI WATSON
CONTRALTO
Personal Representative: Claire McMurtry
863 N. Dearborn, Chicago, Ill.

KOZAKEVICH
BARITONE
HOWARD R. WILL CONCERT MANAGEMENT
332 So. Michigan Avenue, Chicago, Ill.

JOHN MACDONALD
BASS-BARITONE
625 Fine Arts Building, Chicago, Ill.

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

SERGEI **TARNOWSKY**
PIANIST—TEACHER
DE PAUL UNIVERSITY SCHOOL OF MUSIC
64 East Lake St., Chicago, Ill.
Telephone Central 8194

Porgy and Bess, as well as Romberg operettas.

Notes from Mme. Arendt's Studio

The choir of the First Congregational Church of Oak Park, under the direction of Else Harthan Arendt, gave a movingly expressive performance to Fauré's Requiem for the Organist's Guild of Chicago. Pie Jesu was sung with sensitive taste by Mme. Arendt and Royale Smith was the bass soloist.

June Nelson, artist pupil of Mme. Arendt, sang a group of songs at Sherwood Recital Hall, disclosing a well-trained voice of beautiful timbre.

Charles Gilbert Joins Anna Fitzu Studios

Charles Gilbert, well known singer, actor and producer, has been engaged by the Anna Fitzu Studios as head of the dramatic division of the Opera School and theatre.

Dorthe Paulsen, gifted artist student of Miss Fitzu, is now in New York where she has been filling a number of important engagements.

Czerwonky Directs Chamber Concert

De Paul University School of Music presented an evening of chamber music, under the direction of Richard Czerwonky. The young artists were heard in Mozart's B flat major Quartet, Bach's D minor Concerto for two violins and piano, and the E flat major Piano Quartet by Schumann.

From the Hanna Butler Studios

Daniel Danforth, talented exponent of the Hanna Butler Studio, sang Vision Fugitive by Massenet and a group of English songs at the Cordon Club recently. Possessing enviable French diction and developed sense of style, the aria was more than a merely satisfactory performance. Young Danforth will bear close watching.

Ruth Heizer Directs Operatic Ensemble

Sponsored by the Young Artists' Department of the Chicago Artists' Association, the Operatice Ensemble of the Cosmopolitan School of Music, directed by Ruth Heizer, successfully presented short scenes from various operas. The composers represented were Gluck, Mozart, Bizet, Massenet, Wagner, Verdi and Donizetti.

Westervelt Vocal Ensemble Heard

Louise St. John Westervelt, conductor, assisted by Helen Kettner, pianist, directed the Westervelt Vocal Ensemble in an interesting program at the Cordon Club. The group, comprising nine—sopranos, second sopranos and altos—is well trained and gave flexible interpretations to the variegated material sung.

Wells Pupil at Curtis Hall

Dina Koston, artist pupil of Howard Wells, was heard in recital at Curtis Hall. The young pianist presented successfully a more than ordinarily taxing program, which gave opportunity for the display of fine technical equipment and considerable musical maturity. The program included works by Bach-Busoni, Beethoven, Chopin, Tcherepine, DeSeverac, Poulenc, Khatchatourian and Liszt.

DENVER

DENVER, COLO. — Hans Heniot was guest conductor for the Denver Symphony's fourth concert, offering Mozart's overture to The Marriage of Figaro Haydn's Symphony in D minor (The Clock), Liadov's The Enchanted Lake and Enesco's Roumanian Rhapsody No. 1, all carefully projected under the conductor's well-routined leadership. Mischa Elman had an ovation for his performance of the Mendelssohn Violin Concerto and several extras accompanied by Ester Browning.

The orchestra's fifth and sixth concerts were conducted by Antonia Brico, favorably known to Denver audiences through previous appearances. She opened the first concert with the rare overture to Beethoven's ballet, The Creatures of Prometheus, and closed it with a finely conceived performance of the same composer's Third Symphony. Between these we heard Beethoven's Fourth Piano Concerto, with William Kapell as a forceful and brilliant artist.

Miss Brico's second appearance brought the Fifth Symphony by Schubert, a Chorale for Orchestra by Roy Harris, Pohjola's Daughter by Sibelius and a dramatically conceived and brilliantly executed performance of Tchaikovsky's overture-fantasia, Romeo and Juliette. The latter brought the program to a climactic close and earned an ovation for Miss Brico, in which the orchestra deservedly shared. Brahms' deeply moving Rhapsody for alto, male chorus and orchestra was heard earlier in the program, bringing to the fore Laura Grauer, a Denver singer with a large and beautiful contralto voice.

The orchestra's seventh concert returned Heniot for a second appearance. He led a suite from Handel's the Water Music, Beethoven's Fifth Symphony, Johann Strauss' overture to The Gipsy Baron, and Grieg's Last Spring. Liszt's Préludes brought conductor and orchestra tumultuous approval.

Most impressive was the appearance of the Lamont Singers in a deeply moving perforamnce of Beethoven's Missa Solemnis. The chorus had been carefully trained by its director, Florence Lamont Hinman, and acquitted itself in the excellent manner expected of this ensemble. The solo parts were adequately sung by Patricia Dunn Reed, soprano, Norma Lee Larkin, contralto, Lester Cowan, tenor, and Ralph W. Bishop, bass. The Denver Symphony contributed the highly important orchestral background, all under the intelligent guidance of guest conductor Stanley Chapple. Bach's chorale-prelude Wachet auf, ruft uns die Stimme in an orchestral version by Eugene Ormandy, preceded the performance of the Mass.

Patricia Travers, gifted youthful violin virtuoso, added greatly to the enjoyment of the listeners with a performance of Vieuxtemps' Concerto in D minor in another concert led by Chapple.

Harry E. Huffman, long a leading figure in theatre management in the Rocky Mountain region, has entered the concert field and has booked seven major attractions for the city auditorium during 1945-46. To appear in November will be Lauritz Melchior, Metropolitan Wagner tenor, and Alec Templeton, pianist. Also to be heard are Marjorie Lawrence, dramatic soprano, and Norman Cordon, basso, both from the Metropolitan, in a joint recital; Mischa Elman, violinist; a grand opera quartet composed of Marita Farell, Lucielle Browning, Frederick Jagel and Richard Bonelli with Kurt Adler as musical director; Lawrence Tibbett, and finally Salvatore Baccaloni, basso buffo, and his opera company.

G. S.

"AN AFTERNOON OF SONG"
by
Young Singers from the Studio of
HERTA SHILTON
VOICE TEACHER and COACH
On Saturday, May 26th, 1945 at 3 P. M. in
CARNEGIE CHAMBER HALL
• • •
Mme. Shilton will accept a limited number of talented young singers to be trained and presented at the Fall Concert.
Auditions by appointment only
201 W. 77th St., N. Y. C. 24 Phone TR. 4-2362

KORST
VOICE TRAINING AND COACHING
Opera, Lieder and Balancing of Radio Voices.
Present and former pupils: Alpar, Baümer, Eggerth, Harvey, Janssen, Laderoute, Lubow, Mangurian, Miller, Nyland, Snow, Stewart.
50 West 67th St., N. Y. C. TRafalgar 4-3754

HELEN CHASE VOICE
TEACHER OF OUTSTANDING ARTISTS
CONCERT — OPERA — RADIO
318 W. 84 ST., N. Y. TRafalgar 7-9192

ROSATI
The ONLY VOCAL TEACHER of BENIAMINO GIGLI
Teacher of Lauri-Volpi, James Melton, Franci, Tentoni, Kaskas, Trigglani, etc.
205 W. 57th St., N. Y. C. COlumbus 5-0389

ANGEL DEL BUSTO
BASSOON VIRTUOSO
WIND INSTRUMENT COACH AT WAYNE UNIVERSITY
Personal Representative: G. MAYO
550 Riverside Drive, N. Y. 27, N. Y.
MOnument 2-6114

ALFREDO MARTINO
VOCAL TEACHER
Author of Book
"TODAY'S SINGING"
Obtainable upon request
260 West End Ave., N. Y. 23

JAMES MORRISON
BASS-BARITONE
TEACHER OF VOICE
Perfect Vocal Technique and Artistic Interpretation
73 Riverside Drive, N. Y. C. 24
TR. 7-8103

Juilliard School of Music
Ernest Hutcheson, President
INSTITUTE OF MUSICAL ART
George A. Wedge, Dean—Box 496, 120 Claremont Ave., New York City

DR. ELDON LOREN ROI
NOTED VOICE TEACHER
Dr. Roi's reputation as a teacher and accompanist is International. Among those who study with Roi are Singing Stars of Stage, Screen, Radio and Metropolitan. Dr. Roi's Studios offer complete preparation for a singer. Languages, Dramatics, Concert and Operatic Preparation by distinguished authorities.
Write: The Sanders Foundation, 908 Walnut St., Philadelphia, Penna.
Phone Walnut 6487

FREE SINGING SCHOLARSHIP
given by ROBERT MALONE
Protege of HELEN TRAUBEL'S SINGING TEACHER, MME. VETTA-KARST
1104 Carnegie Hall, New York 19, N. Y. *(Write or phone for information)* COlumbus 5-9739

NEW YORK CONCERTS

Opening with an excellent performance of the Haydn D minor Symphony, Op. 49, the National Orchestral Association, under Leon Barzin, offered an unusually fine program at Carnegie Hall on April 30. A practice first performance of the Second Symphony in D flat major by Vladimir Dukelsky revealed an elaborately orchestrated work without too much substance, but with the glitter of instrumention. The real treat of the evening was Rudolf Firkusny's playing of the Brahms first piano concerto; it was dramatic in the bravura passages and poetic in the slower romantic and melodic sections. There was a superb blend and balance between the orchestra and soloist and the entire result added up to a memorable musical experience. R. K.

A sizable and receptive audience greeted Maria Gall, soprano, in recital at Times Hall on April 15. With John Ahlstrad at the piano she sang Italian and French numbers, German Lieder, an English group, and a Russian assortment with English translations. Miss Gall made a highly favorable impression from the angles of musicianship and interpretation. Her vocal quality is pleasing, but her production needs further study and polish. D. B.

On April 20, at Carnegie Hall, the Symphonic Accordion Society of Paterson, N. J., appeared in concert, under the direction of Ott Sorosoto. Surprisingly effective with the accordion media, the program comprised Wagner, J. S. Bache, Tschaikowsky, Offenbach, Strauss, Lehar with Sousa's Stars and Stripes added for good measure. Sorosoto's composition, The Sleigh Ride, was the high spot of the evening. W. T.

Naomi Watson, contralto, in her Town Hall debut April 22, proved the possessor of a naturally fine voice, warm.y sonorous and wide in range. She has fine stage presence and sings with authoritative understanding of music and text. The one correctable weakness is a tendency towards tremulo, which marred an otherwise outstanding performance. Arpad Sandor was a helpful aid at the piano. M. C.

A fine voice set forth in an interesting program regaled the Town Hall audience of Isobel Walters, soprano, on April 22 (matinee). Beginning with Italian numbers by Mancini, Caldara and D'Astorga, she continued with French songs and the Depuis le Jour aria from Charpentier's Louise. Works in English included the first public performance of Winds in the Tree-tops by Gene Bone and Howard Fenton, two songs from manuscript—Serenade to a Broken Doll by Marion Rosette and The Green Dog by Herbert Kingsley—and Night (Ernest Charles) and As We Part (McNair Ilgenfritz). Leo Taubman gave adept piano support. D. B.

Christopher Hayes, in his recital on April 22 at the Hotel Pierre, proved again that singing Lieder is an art which can be mastered even without having the most stunning vocal means at one's disposal. The musicality of the interpreter, his feeling for style and his ability to submerge himself in the atmosphere of the songs were assets in some respects more important than mere vocal production could provide. Mr. Hayes' program was testimony of excellent taste. Old English numbers were followed by three works each by Schubert and Schumann, four songs by Brahms and five of French and Russian composers. An audience filling the hall to capacity requested many encores. H. W. L.

A benefit for the American Red Cross 1945 War Fund drive under the auspices of the New York Inter-Racial Opera Association brought a joint recital on April 22 (5:30 p.m.) at Town Hall by Mayme Richardson, Negro soprano, and Bruce Wendell, Negro pianist. Miss Richardson has a voice of fine quality and technical surety, used with discernment and taste. Her able accompanist was Leo Taubman. Although handicapped by nervousness at times, Mr. Wendell displayed a musicianship projected in tone and style which won him deserved success. D. B.

Plays Prokofieff's 8th Sonata

With an overflow of hundreds on the stage, Vladimir Horowitz, pianist, played his second spring recital at Carnegie Hall on April 23. The novelty of the evening was the first performance of Prokofieff's 8th sonata. Started in the same year (1939) as the 6th and 7th sonatas, Prokofieff did not complete this one until 1944. On first hearing it does not seem to measure up to the greatness of the composer, and while it is the longest of the three recent works, it is not the best. The first two movements, marked *Andante Dolce* and *Andante sognando*, are lyric in quality while the final portion, *Vivace*, is percussive and has many exciting passages based on several of the 1st and 2nd movement themes. Works by Liszt, Chopin, Tchaikovsky Scarlatti and a request repetition of Czerny's Variations completed the printed program. As for Horowitz's pianistic virtues, there is little or nothing to add to what has already been said and written. He seems to be firmly established among great pianists. The audience was nearly wild with enthusiasm and many encores were graciously given. R. K.

The Red Cross 1945 War Fund of Greater New York benefited from the concert at New York City Center on April 23, sponsored by the Hungarian Division of the American Red Cross. Laszlo Halasz directed the New York City Opera's orchestra and Miklos Schwalb, pianist, and Daniel Duno, baritone, were soloists in an all-Hungarian program of Weiner, Bartok, Kodaly, Dohnanyi and Liszt music. The standard of interest and musicianship was high throughout and a thronging audience applauded zealously. D. B.

RUDOLPH GANZ LOOKS UP.
The conductor of the New York Philharmonic-Symphony Orchestra Young People's Contests pays tribute to the youngest winner in this year's music notebook contest, Justin Samuelson, aged 4, who received a prize of a book as a special award. (Photo by Larry Gordon.)

William Hacker, who gave his New York debut recital at Town Hall on April 23, is a colorful pianist. His reading of Beethoven's Appassionata Sonata proved him an artist above the average. His interpretation is thoughtfully planned and executed, and shows personality. Three Preludes by Debussy followed. Three Moods, short piano pieces by John Glasier, had first performances. The second piece, written in the mood of a blues, is an effective addition to the piano repertoire. The official bill closed with Cordoba by Albeniz and the Rituel Danse du Feu by de Falla. The grateful audience requested encores. H. W. L.

Dessoff Choirs Honor Founder

The Dessoff Choirs presented a Carnegie Hall concert on April 24 in memory of the founder and former leader, Margarete Dessoff. The Choirs were assisted by orchestra, six vocal soloists and Ralph Kirkpatrick, harpsichordist. The program, appropriate for the occasion, included Psalms for chorus, orchestra and soloists by Rameau and Purcell, A Funeral Sentence (Purcell) and the Magnificat of Bach. Paul Boepple conducted effectively. In the Rameau In Convertendo (Psalm 126), Jean Carlton, soprano; Mary Davenport, contralto, and Paul Matthen, bass, were soloists. Miss Carlton possesses a beautiful. flute-like voice, which she uses with skill. The chorus and assisting artists, Barbara Troxell and Dorothy Stahl, sopranos, Miss Davenport, Earl Palmer, tenor. Miss Matthen, baritone, and Ralph Kirkpatrick at the harpsichord, gave an acceptable performance of the Bach Magnificat.

Wanda Landowska in Polish List

On April 24 at Town Hall, before a large, discriminating audience, Wanda Landowska, assisted by Joseph Fuchs and William Kroll, viollinists, and t group of chamber music players, offered a program of 17th century Polish works and music by other composers of the period who had been influenced by the Polish school. It was an unusual program played with unusual artistry and musicianship. One of the most delightful works of the evening was programmed first—Scarzynski's Sonata for Two Violins and Harpsichord in D major. It was played with great understanding of the music, perfect balance and intonation. This was the first New York concert performance of the work and there were also unpublished pieces arranged by Mme. Landowska played during the evening. The assisting chamber music players were Lilla Kalman, Louis Gabowitz, violinists; Lotte Hammerschlad, viola; Daniel Saidenberg, cello; Philip Sklar, bass; Mildred Hunt-Wummer, flute, Mitchell Miller, oboe and English horn; James Dickie, bassoon. R. K.

A discerning program, chosen for audience interest and advantageous display of vocal gifts, was that of Dorothy Fisher, contralto, at Town Hall on April 25. Handel and Beethoven numbers preceded a French group by Massenet, Pierné, Massé (Parmi les lianes from Paul et Virginie), and the first performance of Kurt Weill's Complainte de la Seine. After a Mozart aria and German Lieder, Miss Fisher sang in English Leonard Bernstein's cycle of Five Kid Songs, I Hate Music, Creighton Allen's MS. From the Hills of Dream and then the introductory performance of Gene Bone and Howard Fenton's Everything That I Can Spy, and Guion's When You Go. Miss Fisher has a voice of persuasive quality and generous volume. She was supported at the piano by Frank Chatterton. D. B.

A joint recital by Nadia Cortez, mezzo-soprano, and Alexander Zaroff, bass-baritone, was offered in Carnegie Chamber Music Hall April 26, each singer alternating in song-groups and arias. The mezzo's voice has a full, warm quality with a clarity in the high

ALBERT MORINI
119 West 57th St., New York 19
Includes singer his management

ANNE BROWN
Soprano

DONALD DICKSON
Baritone

THE AMERICAN TROUBADOURS
Sensational Ensemble of 5
in a Program of American Music from Billings to Boogie-Woogie

STELL ANDERSEN
Pianist

LEONA FLOOD
Violinist

The Yaysnoff Sisters
Russian Duo Piano Team

GUSTAVE FERRARI
TEACHER and INTERPRETATOR of FRENCH VOCAL WORKS — CLASSIC and MODERN
Swiss Town House, 35 W. 67th St., N. Y. C. TR. 7-1785

TERRY LAUREN
COLORATURA SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

RALPH HERBERT
BARITONE—Concert, Opera, Oratorio
Personal Representative: Ludwig Lustig
314 West 94th St., New York 25, N. Y.

EVELYN READE
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

BEATRICE DENSON
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

YELLA PESSL
First Lady of the Harpsichord
Mgt.: BOOSEY & HAWKES, Inc.—LA BERGE, Inc.
119 West 57th St., New York 19, N. Y.

GERTRUDE LINDHORST
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

THE MASCAGNI OPERA GUILD
gives singers, musicians and dancers an opportunity to obtain complete Grand Opera experience. Information and auditions
250 W. 91st St., N. Y. C. 24 TR. 4-9646

THE AMERICAN STRING QUARTET
Jose Figueroa, 1st Vl. Benjamin Levin, Viola
Julius Hegyi, 2nd Vl. Russell Kingman, 'Cello
Subsidized to bring chamber music of calibre within concerts of genuine musical purpose.
For plan and circular address the Founders' Secretary, 4 Central Avenue, Orange, N. J.

LILLIAN STEPHENS
SOPRANO
Concert Management
VERA BULL HULL
101 West 55th St., New York 19

notes which gives the hearer the impression that she has possibilities yet undeveloped in the lyric soprano field. Mme. Cortez is an experienced artist and delivers her songs with much charm. Alexander Zaroff sings with smooth line and good tonal quality. He has command of an excellent technique which includes amazing fioritura for a bass; and he has a definite talent for characterization. M. C.

The Town Hall had a Czechoslovakian evening of vigorous and appealing compositions by H. A. Schimmerling on April 26. With Mr. Schimmerling as conductor-pianist, the performers were the Riverside Church Choir (Frederick Kinsley, choir director and organist), the New York Czechoslovak Choral Society, Myron Sands, baritone, and Marion Bauer, commentator. The first assortment was titled Czechoslovak Folklore—ballads and folksongs—sung by the choral society. Myron Sands sang two groups of songs, including the impressive The Sentence of the Judge from the opera Silvio Pellico and the atmospheric Jade Sea—Pearl Ocean. The choir was heard in Humphrey Potter, a cantata, and a Te Deum. D. B.

One of the unique and worthwhile recitals of the season was given by Nicholas Goldschmidt at Town Hall April 7. Mr. Goldschmidt is primarily a musician, accomplishing the dual feat of singer and accompanist with a parity of excellence. The voice is light for a concert auditorium, but compensation is found in the singer's command of style, interpretative gift and pleasant delivery. Opening with a group of old English, Mr. Goldschmidt sang a Schubert group and five songs by Wolf. He continued with three compositions of his own, Zum Einschlafen zu singen, Gebet and Like the Moon. The concluding English numbers were Turn Thee to Me from the Dvorak Biblischer Lieder and five charming Czechoslovak Folksongs. The artist was enthusiastically received by his audience. M. C.

Shostakovich Trio Heard

Under the auspices of Sweethearts of Service Men, Vivian Rivkin, pianist, presented a program of more than passing interest at Carnegie Hall on April 27. Highlighting the program was the concert premiere of the Shostakovich Trio in E minor in which Miss Rivkin had the excellent assistance of Joseph Fuchs, violinist, and Nicolai Graudan, cellist. While this work received the usual fanfare welcome that seems to accompany all Shostakovich's premieres in this country, it is not among his important contributions. All ideas are overdrawn and lengthy and the most interesting sections are the livelier folksy themes. The other firsts on the program were Twenty-two Variations by Richard Arnell; Cradle Song by Alan Schulman, U.S.N. m/2, and Toccata, Song and Dance by Pfc. Sol Kaplan. Beethoven's Sonata Pathetique and Schumann's Carnival were the only two standard works played by the pianist, who proved herself to be as adept in the classics and romantics as she is in the moderns. R. K.

Toba Brill, 14, gave a Town Hall recital, April 28, an exhibition of clean, straightforward pianistic work, sure and strong, with a pleasant shading of dynamics and a realistic reading of composer intentions. The program included four Sonatas by Scarlatti; the Bach Prelude and Fugue for Organ in B minor (transcribed for piano by William Spielter—1st performance); At Evening, Night, Toccata (opus 7), by Schumann; Sonata, B minor, opus 58, by Chopin; La Vallee des Cloches and Alborada del gracioso by Ravel and the Prokofieff Toccata, opus 11. M. C.

Waring Gives Dello Joio Novelty

Carnegie Hall on April 28 housed a concert by Fred Waring and his Pennsylvanians. The bill consisted of popular numbers and the first New York performance of The Western Star, a symphony for voices and orchestra, by Norman dello Joio. The work, based on a text by Stephen Vincent Benet, adapted by the composer, is well constructed, and portrays stirring episodes in American history. The score is composed with imagination, knowledge of technique, and a sense for melody. Dello Joio writes well for voices, solo and choral combinations and orchestrates colorfully. The three movements have the tempo characteristics of a symphony. The first, Virginia, is an *allegro*, followed by a lyric *andante*, Virginia, and winding up with an *allegro maestoso*, The Sharp Star in the West. The novelty was received with enthusiasm, and the interpreters, Eileen Farrell, soprano, who owns one of the most sensational voices now heard, and the last winner of the Metropolitan auditions, Robert Merrill, baritone, did magnificent singing. Other soloists were Joseph Laderoute, tenor, and Frederick Hart as narrator. The Collegiate Chorale, directed by Robert Shaw, earned the lion's share of the success. The rest of the bill was filled with Fred Waring's enchanting arrangements of patriotic and folksongs, Negro spirituals and popular numbers. H. W. L.

A late season debutante was Lucile Yeakel, soprano, who sang in Town Hall on April 29 (5:30 p. m.). Her voice proved lovely in quality throughout its considerable range. Occasional technical slips and inadequate breath control are flaws which careful study can obviate. Miss Yeakel programmed numbers by Giordani, Ben Jonson, O'Connor-Morris, Elsa's Traum from Wagner's Lohengrin, Mascagni and Verdi arias, Schubert, Strauss and Grieg offerings, and songs by Rachmaninoff, Sibella and Malotte. Her efficient accompanist was Paul Meyer. D. B.

New Cuban Works Heard

The first program of the Cuban-American Music Group, at the Museum of Modern Art on April 29, Pedro Sanjuán conducting, introduced works of seven Cuban composers, most of them for the first time in New York. Three Songs from Motivos de Son by the late Amadeo Roldán and Canto Oggun from the suite Liturgia Negra by Pedro Sanjuán were sung in animated fashion, as befitted their Afro-Cuban content, by Carolina Segrera, attractive soprano, with woodwind, brass, percussion and strings accompanying. A premiere of Sonata a Tres for two trumpets and trombone, by José Ardévol, showed a neo-classic and somewhat dry contrapuntal style, as played by George Espesito, Philip Napoleon and Charles Small. Joaquin Nin-Culmell was at the piano with the Stuyvesant String Quartet for his Quintet, a three movement work of mixed influences, including impressionist and more modern ones. The Primera Suite Cubana by the late Alejandro Caturla, for woodwinds, brass and piano, had vitality and some brilliant scoring. Mr. Nin-Culmell played persuasively short piano pieces by Ignacio Cervantes, 19th century Cuban, Roldan, Caturla, and Julian Orbón, aged 21, whose Homage a Soler, of strong outlines, was repeated. The most effective work was the concluding one, Mr. Sanjuán's Sones de Castilla, three descriptive pieces of impressionist sort, brilliantly scored. Arthur Dann was pianist for the string orchestra. The audience was sizable and enthusiastic. R. M. K.

Another in the gratifying succession of rewarding vocal recitals this spring was given by Marie Leidal, soprano, in Town Hall on April 30. In a list of Beethoven, Strauss, Massenet, Ippolitov-Ivanov, Gretchaninov and songs in English, Miss Leidal showed a many-hued tone, generally well produced, and depth of musicianship. The English bracket included the first performance of The April Hill by Gene Bone and Howard Fenton. Edwin McArthur was the skilled accompanist. D. B.

Branscombe Choral Appears

Gena Branscombe conducted the eleventh annual spring concert of the Branscombe Choral at Town Hall on May 1. As usual, the program showed initiative and imagination in both selection and performance. There were several first performances which included a stirring work, titled China, by Marion Bauer, a charming lullaby, Tender Vigil, by Philip James, and two pieces, Annie Laurie and Battle Hymn of the Republic, skillfully arranged by Gena Branscombe. The choral was assisted by Philip Whitfield, basso; Ruth Freeman, flutist; Norma Bloomberg, French horn; James A. Hager, percussion; accompanists Jean Jordan, Conrad Forsberg and Mary Elizabeth Jenkins, (organist). A large audience applauded the tasteful interpretations with enthusiasm throughout the evening. R. K.

The Herzliah Hebrew Academy presented Bronislaw Huberman, Ray Lev and Martha Lipton in a concert at Carnegie Hall on May 1. All the artists were greeted with great enthusiasm by the large audience and gave many encores.

The Down Town Glee Club held its Spring Concert in Carnegie Hall, May 2, with George Mead, conductor; Stuart Ross, accompanist, and Clinton Reed, organist, in an entertaining and melodious program. Barbara Troxell, soprano, was the guest artist, singing Schubert and Mendelssohn songs, Un bel Di, from Butterfly, and a group of English, and songs of Barber, Watts, Delius and La Forge, in smooth voice, of lovely, light quality. George Mead has a flair for direction, resulting in a wide range of dynamics in the singing of the club. M. C.

Teachers College Singers augmented by members of the student body and alumni were heard in an all Brahms program at Town Hall, May 3, under the direction of Dr. Harry Wilson with assisting artists Thomas Richner, pianist; Bette Burke and Kathryn McCormick, duo-pianists; Betty Paret, harpist; Pfc. Weldon Wilber (formerly N. Y. Philharmonic), and Kathleen Wilber, French horn. The fine program commenced with four songs for treble voices, with horn and harp accompaniment, Whene'er the Sounding Harp Is Heard, Come Away, Death, The Gardener and Song from Ossian's Fingal. Misses Burke and McCormick, subsequently heard as accompanists for the chorus, played fluently and with stylistic accord the Variations on a Haydn theme. Richner was well received in an excellent rendition of the Intermezzo, opus 118, Nos. 1 and 6, and rhapsody in E flat, opus 119. M. C.

Ferenc Molnar, violist, accompanied by Carl Fuerstner, in his recital at Town Hall on May 4 offered an intelligent mixture of classical and contemporary music. Starting with his own transcription of Bach's Sonata in A minor, Mr. Molnar gave the Brahms Sonata in F minor, originally for clarinet and piano. In both works he showed good musicianship and sound technic. Two first performances, Introduction and Romanza by George Frederic McKay and Marcietta by Carl Fuerstner, both dedicated to Mr. Molnar, and Arthur Bliss' Furiant completed the bill and were acclaimed heartily by a sizable audience. Encores followed. H. W. L.

Compositions and piano playing of James P. Johnson, Negro musician, were heard in Carnegie Hall on May 4. Besides Mr. Johnson, the performers were Josef Cherniavsky conducting a large orchestra, and William Franklin, baritone, Edith Sewell, soprano, and Bruce Wendell, pianist. Mr. Franklin offered the first performance of Ode to Dorie Miller, and Miss Sewell sang several songs. R. S.

HERMAN KAPLAN
TEACHER and VIOLINIST
Former Head, Violin Master Classes, Kleindworth-Scharwenka Cons'v'y, Berlin.
Teacher of Famous Violinists
515 East 89th St., N. Y. C. 28 AT. 9-7109

PERCY GRAINGER
Pianist 9 Cromwell Place
Manager: ANTONIA MORSE White Plains, N. Y.

LOUISE CASELOTTI
CONTRALTO
PUBLICITY & PROMOTION BUREAU
119 West 57th St., New York 19 CIrcle 6-9467

LONNY MAYER
SOPRANO
Available for Concert and Oratorio
Suite 701, 119 W. 57th St., New York 19, N. Y.

DANIEL MUSICAL ASSOCIATION
Devoted to the Promotion of Artists in United States and Canada and Developing Inter-American Musical Relations.
113 West 57th Street New York 19, N. Y.

WEBSTER AITKEN
PIANIST
Exclusive Management: Austin Wilder
745 Fifth Avenue New York 22, N. Y.

JOSEPHINE ANTOINE
COLORATURA SOPRANO — METROPOLITAN OPERA
Exclusive Management: AUSTIN WILDER
745 Fifth Avenue New York 22, N. Y.

MARTHA GRAHAM
& DANCE COMPANY
Exclusive Management: AUSTIN WILDER
745 Fifth Avenue New York 22, N. Y.

RALPH BELLAMY
Victor Red Seal Records
Exclusive Management: Austin Wilder
745 Fifth Avenue New York 22, N. Y.

DENNIS MORGAN
Columbia Masterworks Records
Exclusive Management: Austin Wilder
745 Fifth Avenue New York 22, N. Y.

MARIA KURENKO
SOPRANO
Exclusive Management: Austin Wilder
745 Fifth Avenue New York 22, N. Y.

Janine CASIEZ
FRENCH DRAMATIC SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

ISOBEL WALTERS
CONCERT — *SOPRANO* — RADIO
Singer of International Songs
Suite 701, 119 W. 57th St., New York 19, N. Y.

LEONORA CORONA
INTERNATIONALLY FAMOUS SOPRANO — La Scala, Milan; Metropolitan Opera Ass'n; Boston Grand Opera; etc.
Per. Rep. S. Erwin, 119 W. 57th St., N.Y.C. 19 CO.5-6045

HELEN THOMAS
COMPOSER-SINGER
RADIO—RECITAL
105 West 55th St., New York 19, N. Y.

THELMA LAURENS
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

LISA JOURAVEL
Mezzo-Soprano
OPERA — CONCERT — RADIO
Personal Representative: Josephine Vila, Inc., 119 West 57th Street, New York 19, N. Y.

WASHINGTON

By JAMES G. DEANE

WASHINGTON, D. C. — Four notable concerts brought to a close the National Symphony's winter season. Miliza Korjus, coloratura soprano, received a clamorous and deserved ovation as soloist in a special concert sponsored by the National Council of Jewish Women. Chief orchestral offering was the Franck symphony.

The all-subscription series closed with a Tchaikovsky program in which Alexander Brailowsky, as soloist in the B Flat Minor concerto, easily showed himself the peer of most of the would-be interpreters of this much-abused masterpiece. The program included Dr. Kindler's arrangement of the overture to the early opera Voyevode, and the Fifth Symphony which brought the usual loud and long applause.

Saul Caston, associate conductor of the Philadelphia Orchestra, took over for the last two concerts, Dr. Kindler having to depart for his Latin American tour. Mozart's Concerto for flute and harp in C major, with Sylvia Meyer, harpist, and Britton Johnson, flutist, as soloists, highlighted the final young people's concert. The performance of this work, new to Washington, and of Brahms' Fourth and Beethoven's Egmont overture was satisfying, the orchestra responding to Mr. Caston's direction with vigor and precision.

William Kapell gave a creditable account of his precocious talent in the Khachaturian Concerto No. 1, presented at the last Sunday concert, although the audience appeared at the end to want something other than this unfamiliar work by which to remember him. Mr. Caston was applauded warmly for his share in the program, which included Liszt's Les Préludes and Glinka's Russlan and Ludmilla overture.

These concerts brought the season's total to 37 in Washington, with an additional 39 out-of-town appearance extending from Baltimore and Richmond to New York State, Connecticut, Maine, Vermont, New Jersey and Pennsylvania. Concerts exclusively for servicemen were given at Bainbridge Naval Training Station and the Marine Barracks, Quantico. In July the annual six weeks' season of outdoor concerts at the Water Gate, will begin with a concert led by Dr. Kindler.

The Philadelphia Orchestra's season was concluded with an all-Wagner program, Ormandy directing, on which additional orchestral numbers were substituted when Helen Traubel, scheduled soloist, was unable to appear because of illness. The capacity audience indicated ample satisfaction.

AT THE U. S. NAVAL TRAINING CENTER,
Bainbridge, Md., some 3,000 men and women trainees heard the National Symphony under Hans Kindler's direction recently. This was the second of two concerts given this year by Dr. Kindler and the National Symphony exclusively for service men and women—and the first symphony concert ever to be given at the Bainbridge center. Dr. Kindler later left for South America to conduct symphonic concerts and will return to this country in June.

Budapest Quartet Series

An unsurpassed event was the uniting of George Szell as pianist with the Budapest Quartet for a presentation of Mozart and Dvorak, under auspices of the Gertrude Clarke Whittall Foundation at the Library of Congress. Mozart's Piano Quartet in G Minor, K. 478, and Dvorak's Quintet in A major, Op. 81, were given a memorable reading. The Budapest four added a fine playing of Ravel's Quartet. As in all concerts of the series, the program was given on two successive nights to satisfy the heavy demand.

First concert of this series presented the Budapest group in Haydn's "Lark" Quartet in D, Beethoven's E flat major or Harp quartet, and the Brahms A minor quartet, Op. 51 No. 2. Especially in the Brahms the perfection of ensemble for which the group is famous was never more evident.

Another superb event was the appearance of the noted Dutch pianist, Egon Petri, in joint recital with Nicola Moscona, basso of the Metropolitan, under auspices of the Chamber Music Guild.

Robert Casadesus played a brilliant program including predominantly French works, but also offering Schumann's Etudes Symphoniques and a Chopin group.

Alec Templeton gave his third recital here within a year, including the world premiere of his Three Etudes Characteristique, a typically skillful Templeton creation. The informal latter half of the concert, took the audience completely by storm.

Bidu Sayao, Brazilian soprano, presented a varied and enjoyable program which served to show off the pure, expressive quality of her voice.

The Washington Choral Society, directed by Louis A. Potter, presented Bach's Magnificat and Brahms' Requiem, assisted by members of the Philadelphia Orchestra. Soloists in the Requiem were Maj. Arthur Kent, baritone, and Florence Manning, soprano. Additional soloists in the Magnificat were Henriette Bagger Plum, mezzo-soprano, Saida Knox, contralto, and Norman Shirk, tenor.

At the National Gallery of Art the Sinfonietta, directed by Richard Bales, gave the fourth and last of the concerts in the Second American Music Festival, offering works by Charles Jones, Bernard Wagenaar, Lehman Engel, Harold Morris, A. Walter Kramer, Jack F. Kirkpatrick, and Mr. Bales.

The Gordon String Quartet was heard at the Gallery in a program which included Howard Hanson's Quartet, Op. 23, in its first local performance. Another concert featured the Apollo Boys Choir of Dallas, Texas, directed by Coleman Cooper.

Devi Dja and her Bali-Java Dancers offered a program of the exotic music and dances of the far east to a large and interested audience.

A recital by Marjorie Lawrence and a concert in honor of Pan American Day planned at the Pan American Union were among events canceled because of the death of President Roosevelt.

Indianapolis Hears Chamber Events

INDIANAPOLIS.—Bruna Castagna made her local debut recently under the auspices of the Martens Concerts in a program of Italian and German classic songs, French opera arias, modern Italian, Russian, Viennese and American songs. Her three Carmen arias had an emotional portrayal, and in the art-songs there was individual characterization. Robert McDonald at the piano displayed excellent acompaniments and contributed solos. Applause was warm.

The Budapest String Quartet closed the first season of the Ensemble Society at the World War Memorial. The program included Haydn's Quartet in G Major, Schubert's Quartet in A Minor, and Beethoven's Quartet in C sharp Minor. The perfect sympathy of the players, their flexible rhythm and beauty of tone gave delight. A new season beginning in April brought the organization here again.

Louise Meiszner, young American pianist, appeared in recital here under the auspices of the Matinee Musicale. She displayed masculine vigor in Dohnanyi's Rhapsody in C, and impressed the audience with the breadth and power of her keyboard art. The musicianly qualities of her playing were happily blended in Bach and Beethoven compositions. Her smooth legato and warmth of color in Chopin calls for especial mention.

The Gilbert and Sullivan Opera Company presented The Mikado, Trial by Jury, Pinafore, and The Pirates of Penzance to small but appreciative audiences.

H. C. G.

COLLEGE OF FINE ARTS
SYRACUSE UNIVERSITY

Nine Major Courses leading to Degrees of Bachelor of Music and Master of Music.

Piano Violin Music Education
Organ Cello Composition
Voice Harp Piano Teacher Training

Summer Session—July 2-August 11
Regular Fall Term Starts September 3.
Send for Bulletin C
Harold L. Butler, Dean
College of Fine Arts
SYRACUSE UNIVERSITY
Syracuse 10, N. Y.

CAPE COD
MUSIC CENTER

The ideal summer for older boys and girls (14-18) who love music. Outstanding instruction — beginners and advanced — in instrumental and vocal music, ballet, and studio arts; Seashore Camp activities.

For Booklet address:
Director
MRS. C. C. CROCKER
Box 17
East Brewster, Mass.

JUILLIARD SCHOOL OF MUSIC
ERNEST HUTCHESON, *President*

BERNICE FROST
Courses for Piano Teachers
Special Repertoire Class
at the
JUILLIARD SUMMER SCHOOL
July 2nd to August 10th, 1945
GEORGE A. WEDGE, *Director*
120 Claremont Avenue New York 27, N. Y.

HAROLD
BAUER
following his winter courses
in Miami and San Antonio
has now resumed his classes at
MANHATTAN SCHOOL OF MUSIC
238 East 105th Street, New York 29, N. Y.

RICHARD
McCLANAHAN
Matthay Representative
Steinway Bldg., New York City
Summer Course, June 18-July 20
(1) 10 Lectures Tuesday & Friday 10 to 12: Applying the Matthay principles of tone-production to Piano Fundamentals; sources of musical meaning; the teaching of expression; materials; repertory; etc.
(2) Private lessons by appointment.
Particulars from
113 W. 57th St., New York 19, N. Y.

CLEVELAND WELCOMES "MET" WEEK

By ROSA H. WIDDER

CLEVELAND, O.—The 20th Cleveland season of the Metropolitan Opera was a triumph from every angle. Upward of 70,000 opera lovers witnessed the eight performances during the week of April 16th; six of these were complete sell-outs with more than 9,000 in the audience. Special interest centered around the production of Coq d'Or at the Friday matinee, partly because our Northern Ohio Opera Association had contributed $10,000 towards its revival. It proved a delightful spectacle to the greater part of the audience. Patrice Munsel as the queen was in lovely voice and comely to look upon—a charming actress amazingly at home on the stage; Norman Cordon as the czar, Margaret Harshaw and Thelma Votipka shared honors as also did Anthony Marlowe, the Astrologer.

Opening with Faust, with a well-loved cast including Pinza, Jobin, Albanese, Votipka, and Leonard Warren, the festival was well on its way towards the novelties of the season.

Meistersinger Delights

Tuesday night brought the long awaited Meistersinger, and a festival for the Wagnerites. In place of George Szell, indisposed, Paul Breisach was at the helm and in his capable and sensitive hands that fascinating dramatic comedy sparkled and glistened. Herbert Janssen at the last moment was replaced by Frederic Gynrod, who, under the circumstances and with almost no rehearsal gave a good performance of the cobbler. Charles Kullman was a handsome and ideally voiced Walter; Eleanor Steber a charming Eva, Thorborg and John Garris made an excellent Magdalene and David, and the Meistersingers, chorus and staging completed a perfect ensemble.

As near perfection as one may ever hope to hear were the two performances of Boheme and Marriage of Figaro; the former under the baton of Cesare Sodero, the latter conducted by our own Erich Leinsdorf. Bidu Savao and Frances Greer as leading ladies to the excellent quartet of Bohemians of Jan Peerce, Cehanovsky, John Brownlee and Pinza, with the inimitable Baccaloni in his double role made for an ideal ensemble. Figaro offered Pinza (his third appearance of the week), exquisite Bidu Sayao, the lovely Eleanor Steber as the Countess, Jarmila Novotna as a handsome Cherubino, Hertha Glaz as Marcellina and Baccaloni as Bartolo. The ensemble and spirit of this extraordinary performance was breathtaking.

Pons Scores in Lucia

Lily Pons, of course, stopped the show as Lucia, repeating her tremendous success of last year in the role. Fourteen curtain calls after the Mad Scene! James Melton was the mellifluous lover, Votipka, that mainstay of the opera company, whom Cleveland proudly claims as her own; Valentino, Moscona, Donald Dame (also a Clevelander), and Oliviero were all excellent.

If Aida were laid to rest for several seasons, her revival would most certainly create new interest; it was not the happiest performance one recalls of this work, although we became acquainted with a new and grandly impressive voice in the Amneris role: that of Margaret Harshaw, who also appeared in Gioconda as La Cieca with her opulent vocal gifts. Others in the cast were Rose Bampton in the name part, Kurt Baum, evidently not in good voice, Tibbett as Amonasro; Norman Cordon, always satisfying, and Osie Hawkins; Maxine Stellman in the voice of the Priestess.

La Gioconda closed the week with Stella Roman, and Blanche Thebom—another thrilling newcomer—sharing honors; the reappearance of Frederick Jagel after several years of absence—and in finer voice than ever before; Leonard Warren a most convincing Barnaba, a colorful ballet—in all, a fitting climax to a thrilling week.

Previously, the Cleveland Orchestra's program for the 18th pair was purely orchestral and deftly constructed, presenting Weber's Freischuetz Overture, Debussy's Faun and Schoenberg's atmospherically beautiful Verklaerte Nacht. Golschmann also led a fine performance of Sibelius' Fifth Symphony as a climactic close.

Concertmaster Tossy Spivakovsky made his farewell solo appearance in an exalted reading of the Sibelius Violin Concerto—his second solo performance with the orchestra this season. The beauty of tone displayed by this gifted artist, his conquest of technical difficulties, and lavishness of instrumental color remained in the listener's consciousness. Overwhelming applause from stage and audience followed this performance—we counted eight recalls. On Saturday night Mr. Spivakovsky yielded to incessant demands for an encore. Mr. Golschmann made his farewell with a fine rendition of Brahms' First Symphony.

Leinsdorf Returns

For the 20th and last pair of concerts Erich Leinsdorf returned on April 12. It was that fateful day of President Roosevelt's passing; the audience stood in silence and reverence while the orchestra intoned a Bach Passion Chorale in tribute to the great statesman. The remainder of the program consisted of a first performance at these concerts of Bruckner's Fourth—a choice for which Mr. Leinsdorf is to be commended. Some of us would welcome more Bruckner and Mahler. A Schubert Rondo arranged by Leo Weiner and the Second Leonore Overture of Beethoven completed this program. Leinsdorf also led The Marriage of Figaro during the Metropolitan Opera engagement at Public Hall, a series which will be reviewed later.

The Sherwin-Williams Company presented a number of audition winners of the air in the seventh pre-opera concert on April 10 at the Public Auditorium. A capacity audience of 9,000 took advantage of this opportunity to applaud the young artists, the Cleveland Orchestra and Conductor Wilfred Pelletier as well as Milton Cross, commentator. In excerpts and highlights of the eight operas to be presented during the opera festival, the following artists distinguished themselves: Robert Merrill and Thomas Hayward, this year's winners; Martha Lipton, Regina Resnik, Frances Greer and the new coloratura, Pierrette Alarie; William Hargrave, Hugh Thompson, John Gurney and Joseph Laderoute; The Sherwin-Williams Chorus, under Charles D. Dawe, was heard in excerpts from Faust, Aida and Meistersinger.

Recital and Other Events

At the Cleveland Museum of Art the Pro Arte String Quartet was applauded for its artistry, but the audience was frankly bewildered by a Schoenberg quartet.

Boris Goldovsky returned from his new residence in Boston to give one of his inimitable recitals "with comment," on this occasion devoted entirely to Chopin. It gave a crosscut of the composer's compositions from earliest beginnings to posthumous works. Mr. Goldovsky also gave a series of lectures on the Cleveland Metropolitan operas at the Higbee Auditorium.

Joseph Fuchs, erstwhile concertmaster of the Cleveland Orchestra, now nationally famous in the concert field, returned to play a brilliant recital at Mahler Hall under auspices of the Temple Women's Association. All offerings were of highest artistic calibre.

The John Sebastian photograph on the Front Cover is by Harold Stein, N. Y. C.

The
NORFOLK MUSIC SCHOOL
of Yale University
(Ellen Battell Stoeckel Foundation)
at NORFOLK, CONNECTICUT
(1300 ft. elevation)
JULY 2 — AUGUST 10
For information write:
BRUCE SIMONDS, Director, Sprague Hall, Yale University, New Haven, Conn.

EDGAR MILTON COOKE
Teacher of Singing
COMPLETE TRAINING FOR YOUNG SINGERS
VOCAL HELP AND COACHING FOR PROFESSIONALS
140 W. 57th St., New York 19 Call Circle 7-3051 for Appointment

MANHATTAN SCHOOL OF MUSIC
JANET D. SCHENCK, Director
Courses leading to
BACHELOR OF MUSIC DEGREE
Diploma and Post-Graduate Diploma
A Distinguished Faculty Includes
HAROLD BAUER, Piano
HUGO KORTSCHAK, Violin
DIRAN ALEXANIAN, 'Cello
FRIEDRICH SCHORR, Voice
HUGH ROSS, Chorus
HOWARD MURPHY, Theory
VITTORIO GIANNINI, Composition
Catalog on request
238 East 105th Street • New York 29, N. Y.

GLENN DILLARD GUNN
PIANIST-TEACHER
"A Master pedagogue"—James Gibbons Huneker
Director Piano Department
CATHOLIC UNIVERSITY OF AMERICA
WASHINGTON, D. C.
Summer Term, June 29 to August 11
Courses in piano and piano-pedagogy supplementing theoretical and academic subjects at the University and the Catholic Sisters' College (a department of the University) leading to Bachelor and Master Degrees.
STUDIOS
1000 Bates Rd., N.E. Washington, D. C. 3620 Connecticut Ave., N.W.

Lecture Series for Piano Teachers
will be given by
BERNICE FROST
in
COLUMBIA, SOUTH CAROLINA
June 18th to 23rd 1945
Five mornings from 9.00 to 1.00 o'clock
Private lessons—auditions—conferences in afternoons
For registration address:
Eula A. Lindfors, 4104 North Main Street, Columbia 47, S. C.

LONDON

NOTED CHORUS GIVES NOVELTY

By HUGH LIVERSIDGE

LONDON. — The London Philharmonic Orchestra gave some evidence of its professions of dramatic faith by presenting a nightly series of concerts "under its own steam"—at the London Coliseum. Despite its classic name, this hall was for many years the Temple of Vaudeville. And was it my imagination, or did I notice, in others besides myself, the somewhat bashful air of some who recalled occasions when they had visited this impressive fane for other lighter or more ribald fare?

The opening concert of the series was conducted by Albert Coates. The Meistersinger Prelude suffered from the strings failing to make themselves heard against the brass in the concluding passages. Elgar's Introduction and Allegro for strings was well done. Sibelius's 5th Symphony was another grateful experience. To me it would have been all the more enjoyable had I not in my possession records of the Boston Symphony and Koussevitzky performing the same opus, which recalled pre-war standards.

DR. UNGER WITH L. P. O.

Another concert was conducted by Dr. Heinz Unger. The Tchaikovsky Fantasie-Overture, Romeo and Juliet, had compelling power; the work's turbulence, sweetness and sadness were well expressed. The performance would have been even better if the London Philharmonic Orchestra had not played like the perfect gentlemen that they are. This orchestra has improved immeasurably, but the strings still occasionally remind me of an old maid's convention. One wishes that the orchestra would, at times, "get hot under the collar." Everything is always of the most genteel. Nevertheless, the L.P.O. is probably our best staying orchestra—a sobering thought.

Dr. Unger's reading of Beethoven's "Eroica" was indeed heroic. The first movement was an epic and the Marcia Funèbre was a fitting obsequy for a great man.

Goldsmiths' Choral in Dyson Novelty

Thanks to the cooperation of a colleague and thanks to some very sharp timing on my account, I am enabled to review the concert at the Albert Hall of Goldsmiths' Choral Union, which took place on the same evening as the Unger-L.P.O. fiesta. Frederick Haggis, the conductor and founder of the Union, is a conscientious musician. His reading of Mozart's Requiem was dignified, sincere. He emphasized the liturgical, rather than the dramatic character of the Mass.

A first performance was given of Sir George Dyson's Quo Vadis. A dozen extracts from English spiritual poetry, have been arranged as texts for five movements of the suite for chorus, orchestra and soloists. Sir George has undoubtedly made "a good job" of his design. (Additional interest is found in the fact that he is director of the Royal College of Music.)

The Goldsmiths' Symphony also took part. It would be idle to pretend that this organization is in all respects perfect. But what it "lost on the swings it gained on the roundabouts." For it enabled the choir to hold innumerable rehearsals with it, so that artistic unity of purpose was achieved.

The growth of the Goldsmiths' Choral Union into one of the two biggest choirs in the country has been quite a romance. And so it may not be out of place if I quote a few facts about its career from the Union's "Choral Notes," which is edited by the writer:

"From its inception in 1932 as a choral class in the Evening Department of Adult Education at Goldsmiths' College, the Goldsmiths' Choral Union has achieved an unbroken record of progress and success.

"By the autumn of 1933 the choral class had grown to the dimensions of a choir and public concerts began in the Goldsmiths' College Hall in South-East London. During the ensuing years a regular series of concerts was maintained, and by 1939 the Choir's performances had become widely known and were attracting large audiences.

Wartime Adaptations

"At the outbreak of war, the College premises were requisitioned, but the Choir found other accommodation and continuued its rehearsals. Travelling difficulties, however, occasioned by the unaccustomed black-out conditions, proved troublesome to members living outside the district, and to meet this an additional rehearsal centre was opened in central London. So rapidly did this new branch grow that the combined Choir was able to give its first London performance in the spring of 1940, when Mendelssohn's Elijah was performed at the Queen's Hall. Performances of the Messiah and Bach's B Minor Mass followed—on both occasions the Hall being sold out. The blitzing of the Queen's Hall in May, 1941, necessitated the fourth concert of that season, Hiawatha, being hastily transferred to the Stoll Theatre, from which the performance was broadcast. In the following year, 1941-42 Elgar's King Olaf and an Anglo-Soviet concert were given at the Central Hall, Westminster, and a number of concerts were given in districts outside London.

Branch Groups Formed

"During this time three other branches of the Choir had been formed—at Guildford, Epsom and Slough—and so in the autumn of 1942, when the Royal Albert Hall re-opened, the combined forces of the Union were sufficiently strong to enable them to open their season there with a performance of Beethoven's Mass in D. This was followed by Messiah at Christmas and two more concerts in the spring of the following year. The 1943-44 season opened at the Albert Hall with a broadcast performance of Elijah, and later concerts included The Dream of Gerontius and the first London performance of George Oldroyd's Spiritual Rhapsody. During 1944 performances of five major works have been given at the Albert Hall."

MONTREAL

Horenstein Conducts With Heifetz Soloist

By MARY E. COVERT

MONTREAL.—Montreal mourned deeply the death of President Roosevelt. Thomas Archer, commentator at the last of two concerts given by the Casavant Society, asked the audience to rise while the Schola Cantorum choir sang a portion of a Requiem Mass. This concert was devoted to the history of Gregorian Chant, the first to a reconstruction of a Vesper Service at St. Thomas Church in Leipzig during the cantorship of Bach.

The Royal Air Force Band from Ottawa paid Montreal a visit on its way to overseas points, W. O. I. E. Kirkwood directing in top-flight performances of such numbers as Berlioz's A Roman Carnival, Moussourgky's Pictures at an exhibition and Morton Gould's Symphonette. As soloists, Stella Andreva, Metropolitan soprano, sang Bach-Gounod's Ave Maria and was much appreciated. Pilot Officer Neate, from Australia, sang several fine selections. The Sun Life Assurance Company donated the use of its auditorium for this concert, attended by practically the entire RCAF.

Standing Room Only in capital letters was really meant when Jascha Heifetz appeared with the Montreal Philharmonic Orchestra at the St. Denis Theatre. The orchestra, under its guest conductor, Jascha Horenstein, gave a memorable interpretation of the Beethoven 7th Symphony. Excerpts from Berlioz's Damnation of Faust followed. In the Tchaikovsky Violin Concerto, the superb playing of Mr. Heifetz and that of the orchestra enthralled the huge audience.

Another American orchestra was warmly welcomed when the Pittsburgh Symphony, under Fritz Reiner, paid Montreal a visit. The Egmont Overture by Beethoven, a Strauss tone poem, and Sibelius' Symphony No. 1 was conducted in the finished manner which one expects of Mr. Reiner. Isaac Stern was the fine soloist in Mendelssohn's Violin Concerto.

The Montreal Music Festivals demonstrated again this season that chamber music can be made appealing to the general public, when presented in attractive programs. The recital by the Salzedo Ensemble was an evening of rare musical beauty. Everyone was amazed at the tonal effects achieved by Mr. and Mrs. Salzedo in the group of numbers for two harps. Ruth Freeman, flutist, and Ana Drittelle, cellist, also delighted the audience.

The McGill String Quartet, with Dean Douglas Clarke as the assisting artist, was also heard this season.

Les Concerts Symphoniques, at the final concert of the regular series, had Robert Casadesus as soloist in Mozart's C Minor Concerto and Ravel's Concerto for left hand alone. Désiré Defauw directed the orchestra ably. Mr. Casadesus proved himself well equal to the task of interpreting two works of such wide contrasts. Montreal has discovered a composer of exceptional talent in Alexander Brott, the concert-master of the orchestra. His symphonic poem War and Peace, played at this concert, should make the orchestra very proud of him.

ADDRESSES WANTED

The Musical Courier desires to obtain the present addresses of the following:

Arden, Dorothy
Askenasy, Lola
Benner, Tord
Chambers, Peter
Clover, Edythe
Davis, John Sheldon
Dickerson, Dorothy
Fischer, B. Marshall
Fonteyn, Christina
Gerpoul, Arco
Green, Marion
Jackson, Adele
Johnson, Kay
Kemp, Clifford
Key-Shelton, Maud
Kirk, Beverly
Kiszely, Itza
Laholm, Eyvind
Lenci, Estelle
Martin, Helen
Mola, Corradina
Parronchi, Bernard
Patrick, John
Rolley, Kenneth
Rudley, Marian
Ruetschi, Charles
Singer, Johann
Staffardi, G.
Thompson, Henry
Turner, Ann
Voss, Adele

KEITH PROWSE
Everything in Entertainment
Music, Seats, Records, etc.
159 New Bond Street (and branches) London W.1.

LONDON PHILHARMONIC ORCHESTRA
MUSICAL CULTURE, Ltd., 53 Welbeck St., London W. 1

FISTOULARI
CONDUCTOR
London Philharmonic Orchestra
Musical Culture, Ltd., 53 Welbeck St., London W.1.

HEINZ UNGER
CONDUCTOR
Northern Philharmonic Orchestra, Leeds
Guest Conductor of the L.P.O.
17 Abby Road, London N.W.8. England

GEORGE WELDON
Conductor, Music Director
CITY OF BIRMINGHAM ORCHESTRA

KENDALL TAYLOR
PIANIST
Ibbs & Tillett, 124 Wigmore St., London W. 1

HAROLD BAUER
Personal Representative: Miss Elaine Richardson
113 West 57th St., New York 19, N. Y.

ANNE CUYLE
LYRIC SOPRANO
101 West 55th St., New York City—CIrcle 6-2899

MAXIM SCHAPIRO
PIANIST
Management: BERNARD R. LA BERGE, INC.
119 West 57th Street, New York 19, N. Y.

KARL E. TUNBERG
PIANIST—TEACHER
220 Lyric Building, Omaha 2, Nebraska

CONSTANCE
CONNETTE
DRAMATIC SOPRANO

ARTHUR TREE
TENOR
Personal Representative: Josephine Vila, Inc.
119 West 57th St., New York 19, N. Y.

FLORENCE **MERCUR**
PIANIST
"Fineness and Delicacy" —*N. Y. Times*
Personal Representative
PAUL BURTON
246 Fifth Ave., New York 1

JAN and MISCHEL **CHERNIAVSKY**
BOOSEY & HAWKES ARTISTS BUREAU, Inc.
119 W. 57th St., New York 19, N. Y.

FREDA DRAPER
CONTRALTO
OPERA—CONCERT—ORATORIO—RADIO
Suite 701, 119 W. 57th St., New York 19, N. Y.

BURTON **CORNWALL** BASSO
For information: ERIC SEMON ASSOCIATES
711 Fifth Ave., New York 22, N. Y.

JOHN BROOKS **McCORMACK**
YOUNG AMERICAN TENOR
Personal Representative: Henry Dardick
48 East 53rd Street, New York 22, N. Y.

BIRUTA RAMOSKA
SOPRANO
CONCERT • OPERA • RADIO
Per. Rep.: R. S. TONRY, 147 W. 39th St., N. Y. C. 18

TOSKA TOLCES
CONCERT PIANIST—LECTURER
Musical Therapy Course, Hunter College
525 West End Ave., N.Y.C. 24 TR. 7-0514

WINIFRED BRUCE
SOPRANO
Mgt.: BOOSEY & HAWKES ARTISTS BUREAU, INC.
119 West 57th St., New York 19, N. Y.

TANJA URY
PIANIST
Suite 701, 119 W. 57th St., New York 19, N. Y.

CHARLES EVERETT
TENOR—Concert—Recital—Oratorio
Per. Rep.: Louis Martin
215 East 68th St., N. Y. C. 21 RH. 4-0504

Management: **Ray Halmans**
119 West 57th St., New York 19, N. Y.
include under their management

EMANUEL LIST
BASSO, METROPOLITAN OPERA ASS'N

RUTH TERRY
MEZZO-SOPRANO

Make Singing a Joy! through
ADELAIDE GESCHEIDT'S
SYSTEM OF NORMAL NATURAL VOICE DEVELOPMENT
41 Central Park West, N. Y. C. TRafalgar 7-9681

BENIAMINO GIGLI
says MAESTRO ASTOLFO PESCIA is
"The watchmaker of the voice; whatever the deficiency, he understands and repairs."
Studios: 120 W. 57th St., N. Y. C., and 83 Fairfield Ave., Bridgeport, Conn. Send for circular

Announcing the 1945
NATIONAL PIANO AUDITIONS
For information write National Guild of Piano Teachers, Box 655, Austin, Texas.

ROSALIE MILLER
Teacher of Voice and Speech
Exclusive Teacher of REGINA RESNIK, Dramatic Soprano
METROPOLITAN OPERA ASSOCIATION
200 West 57th St., N.Y.C. 19 CIrcle 6-9475

ARPAD SANDOR
COACH
Program Building for Recitals
80 W. 67th St., N. Y. Phone: SU. 7-4080

MILLICENT FRANCES **KLECKNER**
OPERATIC COACH SINGING TEACHER
Established 20 years
320 West 57th St., N. Y. C. 19 CIrcle 6-1536

FRIEDA **HEMPEL**
VOICE BUILDING — INTERPRETATION
OPERA. CONCERT. RADIO
271 Central Park West, New York 24, N. Y.
SChuyler 4-4381

ALDEN EDKINS
BASS—BARITONE
410 East 57th St., N.Y.C. WIckersham 2-8094

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

CATHERINE RUSSELL
DRAMATIC SOPRANO
Available for Concert and Oratorio
Suite 701, 119 W. 57th St., New York 19

JANET
FAIRBANK
SINGER OF MODERN SONGS
113 East 55th St. New York 22, N. Y.

JOHN **HAUSSERMANN**
AMERICAN COMPOSER
Management: BERNARD R. LABERGE
119 West 57th St., New York City.

CHARLES HAUBIEL
COMPOSER—PIANIST—LECTURER
For information write
The Composers Press, Inc., 853 7th Ave., New York 19

GEORGE SCHICK
CONDUCTOR
Mgt. Arnold Pisani, 119 W. 57th St., N. Y. CIrcle 7-4267

Jerzy Bojanowski
CONDUCTOR
Chicago Woman's Symphony Orchestra and Milwaukee *Music Under The Stars* Symphony

CARL **BAMBERGER**
CONDUCTOR
MUSIC FESTIVAL, COLUMBIA, S. C.
Mgt.: Wm. Stein, 113 W. 57th St., N.Y.C.

Manhattan School of Music
Janet D. Schenck, *Director*
Courses leading to Bachelor of Music Degree
238 East 105th St., New York 29, N. Y.

Bob Jones College
Cleveland, Tennessee

College of Music
OF CINCINNATI
1228 Central Parkway Cincinnati, Ohio

IN SCHOOLS AND STUDIOS

McClanahan to Hold Summer Courses

Richard McClanahan, exponent of Tobias Matthay's methods and principles of piano study, will hold a summer course in New York on an exposition of the fundamentals of this system. Twelve lectures will be devoted to the essentials of piano technic. Mr. McClanahan believes that interpretation and tone-production should be mastered in conjunction with technical fundamentals —scales, arpeggios, trills, octaves, etc.— and that such technical elements are invested with new significance when the tone-production is correct and cognizance is taken of the musical implications of the sounds. To Mr. McClanahan, these fundamentals comprise a musical vocabulary, which, when combined, make up theory, technic and interpretation. Sound technic and musical vocabulary, synonymous in his mind, are offered to his students, along with a practical plan for the various muscular adjustments and coordination of playing, such as forearm rotation, lateral adjustment, vertical freedom, use of arm weight and similar physical means toward tone-production. Abstractions like Weight, Exertion and Key-Resistance are resolved into concrete conceptions, derived from experience with their functions.

Activities of Helen Chase Pupils

Voice pupils of Helen Chase of New York are active. Ingrid Robertson, soprano, soloist, at Temple Israel, New York, sang for the National Academy of American Composers and Conductors. Harriet Vaughan, contralto, appeared before the Woman's Club of Jamaica, L. I. Grace Naylor, soprano, has been engaged by the Musical Club of Hartford for a Fauré program. Soloist at the Cherry Lane Theatre for all performances in a recent fortnight was Adele Jakiel, mezzo-soprano. Mu Phi Epsilon sorority has elected Lillian Stephens, soprano, to membership. She has been appearing under the sponsorship of the American Theatre Wing and the Red Cross and will be a soloist for the 7th War Loan Drive. She is soloist with Grace Methodist Church, Brooklyn. Shirley Hosking, soprano, sang Easter solos at the First Presbyterian Church, Port Jervis, N. Y. A costume recital at the Hotel Evangeline was given by Jeanne Lee, contralto, soloist for Broadway Tabernacle. Among those appearing for hospitalized veterans on Long Island is Gloria Muller, soprano. Ruella Curtiss, coloratura soprano, gave a recital in Hartford on May 2.

The repertoire and sight reading classes at Miss Chase's studio have capacity enrollment. Besides her New York activities, she teaches in Hartford four days a month.

Bolek Pupils Heard

George Bolek presented his pupils in the annual Spring Recital at the Barbizon Plaza on April 29. Ten young singers were heard in an interesting program which ranged from Handel, Arne, Sibella and Mendelssohn, through German Lieder, songs of the French Romantics, the Russian masterpieces and arias of the Verdi-Gounod-Puccini school to Ravel and Bridge of the moderns.

The general standard of singing was good; the younger puils showing understanding of voice fundamentals and the more experienced artists demonstrating excellent style as well as beautiful voices.

Listed were sopranos, Margaret Talbott, Florence Paula, Marie Erck, Dorothy Dittmar; coloratura soprano, Mildred Baldwin; mezzo-soprano, Masha Fried; tenor, Marvin Clark; baritones, Thaddeus Siwinski, Capt. Carroll Hutton, James Richards.

Mr. Bolek accompanied in splendid style. A large and demonstrative audience attended. M. C.

Berumen Students Heard in New York and Vicinity

Piano pupils of Ernesto Berúmen of New York include Elmer Burrows, who gave a recital for the Stamford Woman's Club, Stamford, Conn., last month, playing music by Bach-Busoni, Debussy, Ireland, Stojowski and others. Vivian Bursten was one of the artists appearing at a benefit in Times Hall, New York, on April 29; she was heard in Bach-Siloti, Chopin and Liszt offerings. Benito Lopez, 12-year-old pianist, will give a recital at the Cornell Medical Center of New York on May 20 and on June 3 will appear at the La Forge-Berúmen Studios.

Grace Leslie Presents Barbara Jevne

Barbara Jevne, contralto, was presented in recital at the New York studios of Grace Leslie on April 8. Her program included old English airs of the 17th century; two charming Swedish songs; Sommernacht, Es ist ein Ros entsprungen and Ein solcher is mein Freund, by Erich Wolff; the Air de Lia from L'Enfant Prodigue; The Green River, by Carpenter, Down Harley Street by Kingsford, I heard a Piper Piping, by Arnold Bax and Floods of Spring, by Rachmaninoff.

Miss Jevne has a warm, voluminous voice which she uses with much skill. Her diction is clear and fluent and she is able to express the nuances of mood values. Alice Wightman was a co-operative and agreeable accompanist. M. C.

Vera Curtis Pupils in City Center Opera

Several pupils of Vera Curtis of New York have appeared in the spring season of the City Center Opera Company. Mary Kreste, contralto, sang Martha in Faust, Mama Lucia in Cavalleria Rusticana and Cypra in The Gypsy Baron, and understudied Enid Szantho as Mary in The Flying Dutchman. Blanche Archambault sang Anina in Traviata, and Carroll Taussig sang the madrigal in Manon Lescaut and Mama Lucia in Cavalleria Rusticana.

Other Curtis pupils are appearing on the radio, in concert and church work. Miss Curtis will continue teaching at her New York studio during the summer.

Philadelphia Conservatory Presents Student Recitals

PHILADELPHIA.—Olga Samaroff presented pupils from her piano courses at the Philadelphia Conservatory of Music in two concerts, May 1 and 8, at the Philadelphia Art Alliance. Appearing on the first program were Doris Dickens (Helen Molt at the second piano), Norma Hozore, Heather Halsted, William Partsch, Ruth Soskind, Marianne Herndon, Mariann Oeschger, Margaret Leinbach (Jean Harris at the second piano), and Miss Harris, with Miss Leinbach at second piano. The second event brought Annetta Lockhart, Doris Kandel, Evelyn Christman, Muriel Hickman, Corinne Coleman, Margaret Buehler, Helen Molt, Betty Schoenfeld, Lesley Cathcart and Charlotte Schreiber.

•

With the Teachers

Elizabeth Muller, soprano, pupil of Dr. Arturo di Filippi assisted in the two-piano team—Edith Rhodes and Joseph Tarpley—recital presented by the University of Miami School of Music, in Miami, recently.

The Turtle Bay Music School held its final concert of the annual spring series at Carnegie Chamber Hall on May 6.

The Lamont School of Music of the University of Denver, Denver, Colo., announces the 26th consecutive Schmitz Summer Master Session for pianists conducted by E. Robert Schmitz, assisted by Germaine Schmitz, June 17-July 21.

Coenraad V. Bos will give special lecture courses on classical lieder and the songs of Hugo Wolf at the Juilliard Summer School, July 2 to Aug. 10.

Gustave Ferrari, assisted by Alice Lee Gardner and Lucie May presents An Evening of French Songs (old and modern) at the Peters-Wright Studio, New York, on May 25.

METROPOLITAN MUSICAL BUREAU, Inc.
F. C. COPPICUS Division F. C. SCHANG
Columbia Concerts Inc.
113 W. 57th St., New York
Among Attractions for 1945-1946:

LILY PONS

RETURN OF
PAUL ROBESON
THE GREAT NEGRO SINGER

RETURN OF
JUSSI BJOERLING
GREAT SWEDISH TENOR

LICIA ALBANESE
SOPRANO
METROPOLITAN OPERA ASS'N

RETURN OF
Albert Spalding
AMERICA'S GREATEST VIOLINIST

GEN. PLATOFF RUSSIAN MALE
DON COSSACK CHORUS
NICOLAS KOSTRUKOFF, Conductor

Paul DRAPER & Larry ADLER
Arthur Ferrante at Piano

JENNIE TOUREL
METROPOLITAN OPERA ASS'N
Recitalist Supreme

Rudolf Firkusny
CZECH PIANIST
Steinway Piano

Tossy Spivakovsky
VIOLINIST
Soloist with N. Y. Philharmonic, Cincinnati and Toronto Orchestras

Dorothy Kirsten
OPERA — RADIO

NAN MERRIMAN
MEZZO-SOPRANO
NBC Broadcast Tri-Weekly

Rosario & Antonio
and SPANISH DANCE ENSEMBLE

CARROLL GLENN
AMERICAN VIOLINIST

Trapp Family Singers
"A JOYOUS A CAPPELLA GROUP"
Dr. F. Wasner, Conductor

Clara Rockmore
FOREMOST THEREMIN VIRTUOSA

Libby Holman & Josh White
in a program of
Early American Blues and other songs

PHILADELPHIA

By JANE KOLB and HARRIET GYLLENHALL

PHILADELPHIA.—Rachmaninoff's Second Symphony, played in commemoration of the second anniversary of his death, was the major work conducted by Mr. Ormandy at two recent Philadelphia Orchestra concerts. Desolate City, by Richard Yardumian, a native Philadelphian, was given its first hearing. Interesting although not original (for the composer admits the influence of Debussy), this short work has a rather thin orchestration. The Liszt-Weiner Feux-Follets and Respighi's Pines of Rome concluded the program.

In memory of President Roosevelt, Mr. Ormandy, at two later concerts presented his own arrangement of Bach's Come, Sweet Death and Beethoven's Eroica Symphony. Rudolf Firkusny was soloist in Martinu's Piano Concerto No. 2. This Czech work, with its typical vigorous rhythms and folk melodies, gave the pianist ample chance to display his convincing and dynamic technic.

Persichetti Premiere

Vincent Persichetti's Fables for Narrator and Orchestra was given its world premiere by Ormandy and the Philadelphia Orchestra, with Robert Grooters as narrator at two subsequent concerts. The young Philadelphia composer took his text from six of Aesop's fables and wrote the accompanying music in a modern and atmospheric style. Several of the fables were amusing, colorfully orchestrated and had interesting rhythms. However, the work as a whole was rather monotonous. Also presented were a spirited rendition of Tchaikovsky's Symphony No. 4 and Josef Strauss' waltz, The Music of the Spheres.

Dominican Republic Honors Ormandy

At the Orchestra's annual request program, Mr. Ormandy was awarded the Knight's Cross of the Order of Merit of the Dominican Republic for his interest in Latin American music. The Franck Symphony was requested this year instead of the usual Brahms. The orchestra was in magnificent form for this and the Prelude and Liebestod from Wagner's Tristan and Isolde. This last program of the season concluded with a Suite from Strauss' Der Rosenkavalier.

The final children's concert, conducted by Saul Caston, was planned to acquaint the audience with the make-up of a symphony orchestra. Mozart's Eine Kleine Nachtmusik exhibited the strings, Pierné's Pastorale the woodwinds and Berezowsky's Suite the brass family. The last half included Paul White's delightful Sea Chanty, with Edna Phillips as harp soloist; Spanish Dance by Granados-Salzedo, played by Miss Phillips and Marjorie Tyre; two of Liadov's Russian Folk Songs, and the Rakoczy March of Berlioz.

The final Philadelphia Orchestra Youth concert was highlighted by the surprise appearance of Rudolf Firkusny as soloist in the first movement of Dvorak's piano concerto. Firkusny's playing was masterful and rewarding.

Kosakoff Work Introduced

The first local performance of Reuven Kosakoff's Jack and the Beanstalk was presented by Mr. Ormandy at a Children's Concert. Patterned somewhat after Peter and the Wolf, the story is told by an narrator with orchesta, providing graphic and realistic effects. Robert Grooters was an excellent narrator. Also featured were three prize-winning compositions by Philadelphia children, which were orchestrated by Mr. Ormandy.

Marjorie Lawrence was soloist with Ormandy and the Orchestra recently. She sang the thrilling Immolation Scene from Götterdämmerung. Her complete artistry came through with every note, word and gesture. The Orchestra also played Siegfried's Rhine Journey and his Death and Funeral Music. The first portion of the program included the Bach Brandenburg Concerto in F major, with soloists Hilsberg, violin; Kincaid, flute; Tabuteau, oboe, and Caston, trumpet. Mendelssohn's Symphony No. 5 (Reformation) completed an evening of great music.

Opera and Recitals

Tosca, with a cast of fine artists, was presented by the Philadelphia LaScala Opera Company. Mario Berini, who replaced the indisposed Giovanni Martinelli, and Vivian Della Chiesa did some fine singing as Mario and Tosca, especially in the last act. George Czaplicki was the finest Scarpia heard here in many seasons. Wilfred Engelman, Ralph Telasko and Paul Dennis completed the cast. Alberto Baccolini was the able conductor.

A recital of much interest was given under the sponsorship of the Red Cross War Fund (French-American group) by Martial Singher and Gaby Casadesus. Mme. Casadesus played the Schumann Carnaval with a magnificent technic and power; and effectively gave the Debussy Pour le Piano. Martial Singher, an artist to his fingertips, sang with much expression two 15th Century songs, Gluck's O del mio dolce ardor, and a Schubert group. Three songs of Chabrier were charmingly and humorously presented, and a Boris Godounoff aria sung in French concluded the program. Leo Mueller was the accompanist.

Simfonietta Anniversary

The 20th anniversary concert of the Philadelphia Chamber String Simfonietta was given with Fabien Sevitzky conducting. Handel's Allegro, Sarabande and Gigue opened the program, followed by Mozart's Eine Kleine Nachtmusik. The soloist, Abram Chasins, performed the Mozart Piano Concerto in A major, with fine understanding of the composer's style, and Bloch's Concerto Grosso, played with accuracy, if little warmth. The other numbers played by the Simfonietta were Aria and Fugue by Foote, and Heart Wounds and Last Spring by Grieg.

A faculty concert by Elsa Hilger, cello; Dorothea Persichetti, piano; Carolyn Diller, soprano; Vincent Persichetti, pianist and composer, and Allison Drake, accompanist, was given at the Barclay by the Philadelphia Conservatory of Music in memoriam of M. Sophia Ezerman. Miss Hilger played her adaptation of the Bach Chaconne for violin, and the Shostakovich Sonata for cello and piano with Mr. Persichetti. Mrs. Persichetti performed her husband's Third Piano Sonata, and Miss Diller sang four songs by Fauré.

Carmen was sung by the Cosmopolitan Opera Company, with Theodore Feinmann conducting. Ellen Carleen successfully sang Carmen, and Mario Orlando, Don Jose. Eugene Sewall and Dawn Balleriny were Escamillo and Micaela and the two supporting Gypsies were sung by Jean Trost and Elinor Subel. The performance was enthusiastically received by a large audience.

N. C. A. C. Concert

For the final program of the Philadelphia Chapter of the National Association for Conductors and Composers, the artists included Iso Briselli, violin, accompanied by Eileen Fissler; Carolyn Darrow, soprano, accompanied by Jane Kolb; Mary Carol Pyle, pianist; Eugene Conley, baritone, accompanied by Jane Kolb; and Doris Bawden, pianist. Paul Garabedian's Sonata for Violin and Griffes' Piano Sonata were the high points on the program. Other composers represented were Perry, Wolfe, Spross, Kolb, Heckscher, Horsman, Sacks, La Forge, and Deems Taylor.

The Mendelssohn Club presented Pierné's The Children's Crusade in St. James' Church. Harold Gilbert competently conducted the chorus which was augmented by the boys and men of St. Peter's Choir and the boys from St. Timothy's Choir, Roxborough.

ROBERT MALONE

announces that the Scholarship Committee of the Robert Malone Studios will hold preliminary auditions during the second week in June. The finals will take place on Sunday, June 17, at his Carnegie Hall studios. Successful candidates will receive vocal training and solo appearances with the Robert Malone Chorus in Town Hall recital.

MAURICE ABRAVANEL
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts, Inc., N. Y. C.

HERMAN ADLER
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

FRANZ ALLERS
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

Bartlett & Robertson
"The Alpha and Omega of Two-Piano Teams"
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

Robert Casadesus
PIANIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

FRANCESCATTI
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

JASCHA HORENSTEIN
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

ARTHUR LeBLANC
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

William Primrose
VIOLIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Victor Records

Paul Stassevitch
CONDUCTOR — VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

ZLATKO BALOKOVIC
VIOLINIST
Suite 705, 119 West 57th Street, New York City

ROSE BAMPTON
LEADING SOPRANO—METROPOLITAN OPERA ASS'N
LAWRENCE EVANS ARTIST MANAGEMENT, INC.
Div. Columbia Concerts Inc. 113 W 57th, N.Y.C.

DELIA CALAPAI
PIANIST
Suite 701, 119 West 57th Street,
New York 19, N. Y.

LILY DJANEL
LEADING SOPRANO METROPOLITAN OPERA
Personal Management
200 West 58th St., New York 19, N. Y.

JACQUES DE MENASCE
COMPOSER — PIANIST
Concert Management Ray Halmans,
119 West 57th St., New York 19, N. Y.

JOHN DUDLEY
TENOR METROPOLITAN OPERA
25 West 68th Street, New York 23, N. Y.
Telephone SChuyler 4-2881

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

MISCHA ELMAN
WORLD-FAMOUS VIOLINIST
Exclusive Management: BERNARD R. LABERGE, INC.
119 West 57th St., New York 19, N. Y.

ANDOR FOLDES
PIANIST
Concert Mgt.: BOOSEY & HAWKES, INC., and
BERNARD R. LABERGE, INC., 119 W. 57th St., N.Y.19

CLAUDIA FRANCK
DRAMATIC COACH
Prepares Artists for Stage and Screen
145 West 55th St., N. Y. C. Circle 7-8896

JOSEPH FUCHS
VIOLINIST
Exclusive Management: BERNARD R. LA BERGE, INC.
119 West 57th St., New York 19, N. Y.

Robert GOLDSAND
PIANIST
MANAGEMENT ERMINIE KAHN
Steinway Hall, New York 19, N. Y. *Baldwin Piano*

ROLAND HAYES
TENOR
Personal Representative: Demeter Zachareff
25 Huntington Ave., Boston 16, Mass.

MARJORY HESS
SOPRANO
CONCERT MANAGEMENT W. COLSTON LEIGH
521 Fifth Avenue, New York 17, N. Y.

HELEN JEPSON
SOPRANO
LAWRENCE EVANS ARTIST MANAGEMENT, INC.
Division: Columbia Concerts Inc.
113 West 57th St., New York 19, N. Y.

Juilliard Graduate School
OSCAR WAGNER, Dean
130 Claremont Avenue New York City

FRANK LA FORGE — ERNESTO BERUMEN
VOICE — PIANO
1100 Park Ave., N. Y. 28 ATwater 9-7470

FREDELL LACK
VIOLINIST
Exclusive Management W. COLSTON LEIGH, INC.
521 Fifth Ave., New York 17, N. Y.

Marjorie Lawrence
METROPOLITAN OPERA SOPRANO
Now Booking Season 1945-46
W. COLSTON LEIGH, INC., 521 Fifth Ave., N. Y. C.

CONCERT MANAGEMENT
W. Colston Leigh
521 Fifth Avenue
New York, N. Y.

MARTINELLI
METROPOLITAN OPERA
Personal Representative: Michael de Pace,
1270 Sixth Avenue, New York City

FLORENCE MERCUR
CONCERT PIANIST
Personal Representative: PAUL BURTON
246 Fifth Ave., New York 1, N. Y.

WINIFRED MERRILL
VIOLINIST
Available for Concerts
Indiana Univ. School of Music, Bloomington, Ind.

ALFRED MIROVITCH
EMINENT PIANIST
Management: ANNIE FRIEDBERG
251 West 57th St., New York 19, N. Y.

GRACE MOORE
CONCERT and RADIO
METROPOLITAN OPERA ASSOCIATION
CONCERT MANAGEMENT W. COLSTON LEIGH
521 Fifth Avenue, New York 17, N. Y.

VIRGINIA PEMBERTON
SOPRANO—BOSTON GRAND OPERA
Personal Representative: M. R. Langhoff
231 So. La Salle St., Chicago, Ill.

ANGELO PILOTTO
Leading Baritone Cincinnati Summer Opera Co.
CONCERT — OPERA — RADIO
Suite 701, 119 W. 57th St., New York 19, N. Y.

MURIEL RAHN
DRAMATIC SOPRANO
Management: DICK CAMPBELL
555 Edgecombe Ave., New York 32, N. Y.

George Perkins RAYMOND
TENOR
Exclusive Management: ANNIE FRIEDBERG
251 West 57th Street, New York

Mayme Richardson
NEGRO DRAMATIC SOPRANO
Concert Management VERA BULL HULL
101 West 55th St., N. Y. C. 19 Circle 7-2837

CELIA SALOMAN
CONCERT PIANIST—TEACHER
43 Washington Square So., New York 12, N. Y.
ALgonquin 4-0525

ROBERT SHILTON
BARITONE
OPERA CONCERT RADIO
201 West 77th St, N. Y. 24, N. Y., TR. 4-2362

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison, *National President*
1009—25th Street, Des Moines 11, Iowa

CAROL SILVER
CONCERT PIANIST
Personal Representative: E. L. Dewar
525 Orchestra Bldg., Chicago, Ill.

ALEXANDER SVED
World Famous Baritone Concert — Radio
Metropolitan Opera Association
BOOSEY & HAWKES ARTISTS BUREAU, INC.
119 W. 57th St., N. Y. 19

Gladys Swarthout
MEZZO-SOPRANO METROPOLITAN OPERA
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York

Helen Teschner Tas
AMERICAN VIOLINIST
Management: George Kugel
405 West 57th St., New York CO. 5-1364

Lawrence TIBBETT
METROPOLITAN OPERA
CONCERT MANAGEMENT W. COLSTON LEIGH
521 Fifth Avenue, New York

ADELAIDE VAN WEY
CONTRALTO
Personally Represented by Margaret Walters,
1 East 57th Street, New York 22, N. Y.

WITTGENSTEIN
Famous One-Armed Pianist
BOOSEY & HAWKES ARTISTS BUREAU, INC
119 West 57th St., New York 19, N. Y.

BOSTON POPS BEGIN ANNUAL SWAY

By JULES WOLFFERS

BOSTON—With Beethoven's Ninth Symphony sole work on the program, Dr. Serge Koussevitzky ended the 64th season of Boston Symphony Orchestra concerts with a performance that climaxed this year's memorable series. The conducting was inspired, the orchestral playing magnificent. If the work of the Harvard Glee Club and Radcliffe Choral Society did not measure up to the same standard, that is understandable during these times. The soloists — Valentina Vishnevska, soprano; Jean Watson, contralto; William Hain, tenor; Robert Hall Collins, bass —are all fine singers, but collectively they proved to be somewhat ill-matched and at cross purpose. These slight flaws were insignificant in the light of the whole, as the audience readily testified with a roaring ovation in honor of the man who has made the Boston Symphony Orchestra the perfect instrument it now unquestionably is.

Burgin Honored

For the 23rd set of programs, a rare tribute was paid to Richard Burgin when his conductor and colleagues honored the genial associate conductor and concertmaster of the Boston Symphony Orchestra with a concert dedicated to his twenty years of service here. To mark the occasion, Mr. Burgin was soloist in the Mendelssohn Violin Concerto. Dr. Koussevitzky, the players and the audiences gave Mr. Burgin a real and richly-deserved ovation. For the Friday afternoon concert, there were speeches and the presentation of a commemorative gift by Dr. Koussevitzky. The Saturday evening program omitted the ceremonies but the feeling was none the less present and as warmly expressed.

Eighty works were played by the orchestra for the regular subscription series this season, an average of three and one-third compositions for each concert. Eight compositions received first concert performances while twelve were performed for the first time at these programs. In number of works, Mozart headed the list with six performances; in playing time, Beethoven's five works must have led the field as he has done in the past and probably will continue to do in the future. Fifty-one composers were presented altogether, twenty-seven of whom might be termed "modern" writers. Of the first performances, Bartok's Concerto for Orchestra made the deepest impression.

Ten soloists were heard with the orchestra—Burgin, Casadesus, Francescatti, Heifetz, Luboshutz and Nemenoff, Malcuzynski, Paulee, Posselt, Primrose and Sanroma. There were also twelve assisting artists and organizations. Of the 24 regular pairs of concerts, Dr. Koussevitzky conducted 14, associate conductor Burgin, 4, and the rest were divided between guest conductors Bernstein, Mitropoulos, Szell and Villa-Lobos.

Other local activities of the orchestra included six concert series on Sundays, Mondays and Wednesdays, six Youth Concerts under Wheeler Beckett, and various concerts for patriotic purposes.

Pops Season Opens

May Day in Boston brought the opening of the Pops season with Arthur Fiedler again directing proceedings. This inimitable series of nightly concerts are rounding out sixty years here, and if ticket sales are any indication, they are more popular than ever. While most of the music is light and tuneful, Mr. Fiedler does slip in something really worthwhile from time to time without seriously bothering the audiences. The opening-night audience set the pattern for the concerts—an enormous good time and an enormous enthusiasm.

At Boston University College of Music it was proved that all Boston composers do not necessarily emigrate to more fertile fields, when no less than 15 resident writers were listed on the same evening. The quality ranged from pleasant to inspired and everyone, including the composers, seemed to be having a good time. The standard of performance was remarkably high for students, with the Boston University Choral Art Society under H. Augustine Smith turning in particularly effective work in some unaccompanied choral works. The composers included many who have also achieved distinction in other fields—Nicholas Slonimsky, who does about everything; the famous pianist, Heinrich Gebhard; Charles Repper, light-music specialist; Everett Titcomb, the authority on ritualistic music; Margaret Starr McLain, born in Chicago but came East to make good; Paderewski Prize-winner Paul Hastings Allen; retired Harvard professor Edward Burlingame Hill; pianist-composer Richard Platt; the leading composer, Walter Piston; Lukas Foss, Boston Symphony pianist and Guggenheim fellow; Edward Ballantine, of Harvard's music department; Quincy Porter, Director of the New England Conservatory; Mabel Daniels, outstanding woman composer; the authority on church music, Francis Snow; and Ernst Levy, Swiss-born choral and symphonic composer.

THELMA LAURENS,

soprano, took part in a recent program of Music of France sponsored by the National Opera Club of America, Inc., at the Waldorf-Astoria. Miss Laurens plans her second New York recital in the fall.

PASSED AWAY

DEZSO D'ANTALFFY, 59, composer and organist, died in Denville, N. J., on April 29, after an illness of two years. A native of Hungary, he studied music in Budapest, Leipzig and Bologna, taught at the Budapest Landesakademie and the Royal Academy of Music, and served as assistant conductor at the Cologne Opera before coming to America in 1921. He was a faculty member of the Eastman School of Music in Rochester, N. Y., for a time, was associated with the Cincinnati Symphony, and official organist of the New York Philharmonic Symphony Orchestra from 1938 to 1942. He also conducted the orchestra for Max Reinhardt's The Miracle. His oratorio, The Voice of Millions, was broadcast in 1932 at the opening of Rockefeller Centre, where he was a staff composer at the Music Hall and organist from 1932 to 1938. He composed many works in various forms, including an operetta, Onteora's Bride, performed at the Music Hall. His widow, a daughter, as well as two brothers and two sisters in Hungary, survive.

DR. WILLIAM HOWLAND, 74, former director of the vocal department at the University of Michigan, died in Detroit on May 2. A native of Worcester, Mass., he studied in New York, London and Germany, taught voice and sang in churches in New York, Worcester and Boston, and besides his long service at the university founded the Detroit Institute of Musical Arts, was music director of the Music Festival Association of Detroit, Inc., and founder and director of the People's Choral Union and the Detroit Festival Choral Society. He was also bass soloist and choir director of Temple Beth El in that city and leader of the Northwestern Choral Club.

EMILY WAGNER, founder of the Music School Settlement of New York, was killed on May 5 when a locomotive struck the car she was driving near Brookhaven, L. I. Miss Wagner had been teaching music in New York since her graduation from Goucher College in 1894.

HENRY THOMPSON, 56, opera tenor and composer, died on May 3, in his home in Chicago. He had sung with the Chicago Civic Opera and the San Carlo Opera, and with English companies.

CLAUDIO ARRAU
PIANIST
NATIONAL CONCERT and ARTISTS CORP
711 Fifth Ave., New York

JEAN DICKENSON
COLORATURA SOPRANO
NATIONAL CONCERT and ARTISTS CORP
711 Fifth Ave., New York

LEON FLEISHER
PIANIST
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York 22, N. Y.

LOUIS KAUFMAN
VIOLINIST
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Avenue, New York

LENER STRING QUARTET
"One of the most beautiful performances of great chamber music I have ever heard."—*PM, N. Y.*
NATIONAL CONCERT and ARTISTS CORP.

Luboshutz & Nemenoff
"Perfection in Two Piano Playing"
—*Dr. Serge Koussevitzky*
NATIONAL CONCERT and ARTISTS CORP.

AUBREY PANKEY
BARITONE
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York 22, N. Y.

SALZEDO CONCERT ENSEMBLE
Carlos Salzedo Marjorie Call Salzedo
Ruth Freeman Ana Drittelle
NATIONAL CONCERT and ARTISTS CORP

DORIS STOCKTON
First Lady of the Marimba
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Avenue, New York 22, N. Y.

Thomas L. Thomas
BARITONE
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York 22, N. Y.

ALEXANDER UNINSKY
PIANIST
NATIONAL CONCERT and ARTISTS CORP.

New Publications: Books and Scores Issued

Books

THE MUSICAL SCENE, by Virgil Thomson. Alfred A. Knopf, N. Y. $3.

To New York concert-goers, Virgil Thomson needs no introduction. The American composer, after residence in Paris, joined the staff of the New York Herald Tribune in 1940. Here are 301 pages of selected essays and reviews that appeared in the Herald Tribune between Oct. 9, 1940, and July 23, 1944.

His reviews have long been under discussion, for he says exactly what he thinks in a witty, pungent, but most enlightened manner. He is complete master of his thoughts and pen.

This collection makes interesting reading and brings up innumerable points for discussion. To put it in the author's own words: "This does not mean that I hold my opinions to be all true. I do not. Nor do I consider them to be permanent. I am both submissive to facts and amenable to argument." The book may possibly take its place with George Bernard Shaw's essays in musical criticism, which in collected form were popular some years ago. It is heartily recommended to musicians and laymen interested in music, though they may not always agree with the dicta presented.

THE VICTOR BOOK OF MUSICAL FUN; by Ted Cott. (Simon and Schuster, $1.50.)

A compact little volume containing musical questions and answers (quizzes) and anecdotes about music and musicians. The quiz pages have many novel twists; the anecdotes are mostly familiar. The author originated the So You Think You Know Music radio program, on which Leonard Liebling served as judge for several years. The material in the book deals with popular as well as art music. Clever cartoon illustrations are from the pen of Leo Garel.

Album

NATIONAL MUSIC OF THE DOMINICAN REPUBLIC, selected by Jose Ramirez-Peralta, with an historical preface by Julius Mattfeld. Alpha Music, N. Y. $2.

This collection was made in celebration of the 100th anniversary of the Dominican Republic. Opening with the National Anthem of that republic by Jose Reyes, it also includes traditional and other songs and dances by Julio A. Hernandez, Enrique de Marchena, Juan F. Garcia, Ramon Diaz, Ricardo Ramirez, Enrique Mejia-Arredondo, Rafael Ignacio, Rafael Almanzar, Augusto Vega and Luis E. Mena. Most of the works are extremely simple, based on dance rhythms, and including several love songs and serenades, with examples of the dance known as *merengue*. The cover shows a picture of "Bastion 27 de Febrero," where Dominican Independence was proclaimed.

For Strings and Organ or Piano

TWO ORGAN SONATAS by Mozart. Nos. 12 and 14 in C. Ed. by E. Power Biggs. Music Press, Inc. N. Y. $3. Parts 30¢ each.

The first of these two charming sonatas (K. No. 278) is scored for 2 oboes, 2 trumpets, timpani, 2 violins, 'cello and bass; while the second (K. No. 329), has, in addition to the above scoring, 2 horns. Mr. Biggs, the editor has adhered closely to the original organ or piano scoring giving the player the opportunity of working out a scheme of registration on the organ or, if piano happens to be the instrument, the whole-note chords may be prolonged by arpeggio figuration. The editor has recorded a collection of Mozart Organ Sonatas for Victor with the Fiedler Sinfonietta. These should be released shortly.

For Violin and Piano or Piano Solo

FANTASIE HONGROISE, by Stuart Fastofsky. Published by Queens Symphonic Society, 150-11 87th Road, Jamaica, N. Y. For violin and piano, 75¢; for piano, 50¢.

A *larghetto* opening marks this virtuosic number, in the style of gypsy violinists, with long cadenzas in the fastest tempi. The violin version is written with brilliance, including a lot of playing in upper positions and scintillant passage work. The dedication is to Joseph Szigeti.

For Flute and Piano

ECHO, by Paul Hindemith. Associated Music Publishers, Inc., N. Y. 60¢.

Inspired by a poem by Thomas Moore, this simple work of Hindemith (dated 1942) is a pleasing and transparently written study. It is only two pages long and suitable for flutists of moderate attainments.

Songs

PEASANTS, music by Irving Lowens, verse by Helen Cornelius. G. Schirmer, Inc., N. Y. 40¢ in U. S.

A peaceful, chanting number which tells of the dignity of workers in the fields. The musical style is angular, in a minor key, with the accompaniment in parallel chords of the fourth. A thoroughly artistic little song. For low voice (range, B to D) and high or medium (D to F).

LAMENT (Vocalise), by Miguel Sandoval. G. Ricordi & Co., Inc., N. Y. 50¢.

This wordless song, dedicated to Bidu Sayao, has a graceful pattern, with long roulades, and dies away softly on an atmospheric, sustained cadence. The range is from D sharp to high C, though optional A is provided for the latter. This work would conceivably earn an encore.

AMONG SHADOWS, music by Walter Golde, poem by Arthur Davison Ficke. The Composers Press, Inc., New York. 50¢.

"Lento e mistico" is the direction for this number, which tells simply about the effect produced when "you wandered by," leaving a "haunting presence" as if a "queen had passed." The vocal line flows easily, and the accompaniment is a thrumming one suggesting a serenade. For medium to high voice (range, F to G above staff, though optional notes are provided for tones higher than D sharp).

A FRAGMENT OF HEAVEN, words and music by James Spencer. The Composers Press, Inc., N. Y. 40¢.

A ditty which tells about love that came but "would not stay." It is suited to the interests of the simplest listener. Two pages long, it has a melody which moves in an unvarnished manner suitable to its words. Range, C to E flat.

JUST YOU SURVIVE, words and music by Georgia Saffold Gossler. G. Schirmer, Inc., N. Y. 50¢.

Heartfelt praise of "the lips, the cheeks, the hair" of one who is described by the title of the song. It is a rather impassioned song, with a certain sincerity, and expresses the feelings of the absent GI. Range, C. to F.

OCCHI (EYES), music by Alda Astori, words by Emilio Morini, English version by the composer. G. Ricordi & Co., N. Y. 50¢.

This is a most fervent apostrophe to the eyes that "to my soul and life . . . bring all light." Typically Italianate, the melody has a soaring quality and a sustained high tessitura. The top range is a high A sharp, the lowest and F sharp. Both English and Italian text.

WHEN THOSE LIPS TOUCHED MINE, words and music by Nino Bellassai. Edward B. Marks Music Corp., N. Y. 50¢.

A song with English, Spanish and Italian text, in impassioned manner and with a lilting refrain that has definitely quotable qualities. The range is from D to F.

With the Publishers

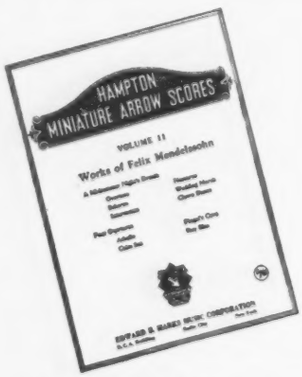
Khatchaturian's Second Symphony and Prokofieff's cantata, Alexander Nevsky, are to be published shortly by the Leeds Music Corp. . . . Ozark Set, by Elie Siegmeister, published by Edward B. Marks, has been recorded by Columbia under the direction of Mitropoulis. Other American works published by this firm that have been performed recently are Read's Night Flight and Kleinsinger's Western Rhapsody. . . . The C. B. Conn Band Instrument Company has issued a booklet entitled Music, the Emotional Outlet for Youth.

CATALOGS
OF ALL MUSIC PUBLISHERS
may be secured by addressing MUSICAL COURIER, 119 W. 57th St., N. Y. 19, N. Y.

CHARLES KULLMAN
TENOR
(Metropolitan Opera Company)
FEATURES
SEA FEVER
By
John Adams Loud
High and Low Voice 60c each
CARL FISCHER, Inc., 62 Cooper Square NEW YORK 119 West 57th St.
Boston • Chicago • Dallas • Los Angeles

G. RICORDI & CO.
Announces
the reprint in the U. S. A. of the Puccini Opera
"GIANNI SCHICCHI"
Vocal Score with Italian and English Text.....$5.00
G. RICORDI & CO., 12 West 45th St., New York 19, N. Y.

New—Just Pu blished!
HAMPTON MINIATURE ARROW SCORES



Volume 11—Works of MENDELSSOHN
"Midsummer Night's Dream" Music
Overture-Scherzo-Nocturne
Wedding March, Clown Dance
Calm Sea and Prosperous Voyage Overture
Ruy Blas—Overture
Athalie—Overture
Price $1.25

Volume 12—Works of SCHUBERT, WEBER, SCHUMANN
Rosamunde—Overture
—Entr'actes
—Ballet Music
Euryanthe—Overture
Freischutz—Overture
Oberon—Overture
Manfred—Overture
Price $1.25

Contents of First Ten Volumes

1. Rimsky-Korsakow	1.25
2. Mozart and Gluck	1.25
3. Beethoven	1.25
4. Miscellaneous Works	1.25
5. Stravinsky Ballets	1.75
6. Modern Overtures	1.25
7. French Works	1.25
8. Russian-Bohemian Works	1.25
9. Rossini Overtures	1.25
10. Opera Overtures	1.25

Available at your music dealer, or direct from
EDWARD B. MARKS MUSIC CORPORATION • R.C.A. Bldg., Radio City, New York 20, N. Y.

THE MUSICAL PARADE

By THE STAFF

Looking the Part.

Siv Holome, Swedish painter, has selected ten American men whose appearance is most representative of their occupations. Miss Holme chose Erich Leinsdorf as the most representative musician, Arthur Judson as the most representative executive, and Leonard Warren in the field of singing, Albert Einstein, Eugene O'Neill, and others. The artist is planning to make individual portraits of the ten, which will be exhibited at a New York art gallery next autumn.

•

Tonal Tattling.

Casals, now in South America, is planning to return to Europe after the war, and will resume his public career as cellist. . . . Bruno Walter is writing his memoirs. . . . The projected goodwill concerts to have been given in Paris by Leonard Bernstein and Aaron Copland have been abandoned. . . . At Boris Lovet's exhibition of his sculpture (Widenstein's Gallery in New York, May 16) there will be a head and bust of Stokowski, whether pre- or post-nuptial, is not announced. . . . Grace Moore complimenting Kitty Carlyle for her singing at the Versailles night club. . . . Ferde Grofe will receive a Doctor of Music degree from the Illinois Wesleyan University on May 23, and next day lead his Grand Canyon Suite there. . . . When you see that long, black cigar coming through 57th Street, the man behind it is Oscar Straus. . . . Mr. and Mrs. Samuel Lewisohn are giving a reception on May 17 for Dr. and Mrs. Rodzinski. . . . The bandleader at the Blue Room, Erskine Hawkins, was a music teacher at Alabama State College. . . . Doris Stockton is now known as the First Lady of the Marimba since she put that instrument on the serious concert map. . . . Patricia Travers, violinist, played for the Dionne Quintuplets while she was on her Canadian tour. In return the famous children sang Victory songs and Schubert's Ave Maria, "with their five softly-blended soprano voices," Miss Travers reports. . . . Dimitri Tiomkin, Hollywood pianist-composer, has been in town, closing managerial arrangements for the production of his new musical play on a California historical subject . . . Alfredo Salmaggi, operatic impresario, has four sons in the Allied services.

Two Arts Combine

For the first time in the concert businss, the tour of a musical artist will parallel that of a college football team. Paul Robeson is the artist. Returning to the concert stage after two seasons of starring in the stage production of Othello, he will open his concert tour next fall just as the Cornell team gets under way on its travels. When Cornell plays Princeton at Ithaca, Robeson will be booked in Binghamton the night before; when Cornell plays Yale, Robeson will be singing in Hartford the previous night; and when Cornell plays Dartmouth, it has been similarly arranged to have Robeson on hand when the kick-off occurs. The reason for this synchronization—Robeson's son plays end on the Cornell eleven.

Prone Prima Donnas.

Jeritza is not the only operatic diva who has won honors while prone on the stage. (Remember her doing the Vissi d'Arte aria on the floor in Tosca?) Soprano Helen Jepson recalls the time when she took her curtain calls lying down, while singing in Montreal one year. She received short notice to do the title role in Thais, but her nun's costume for the last scene of the opera had not arrived in time. She borrowed one from a chorister but unfortunately all the members of the chorus were short, so that on the tall Miss Jepson the dress came only to her knees. To make the white costume longer, the stage manager wrapped a sheet around Miss Jepson's legs. Everything went all right, because in the last scene Thais dies lying under a tree, but the stage-manager had forgotten that Miss Jepson would have to rise and bow during the curtain calls. So she took her bows lying down.

At the second last Metropolitan performance of Gioconda, done in the traditional grand old style, the new tenor, Richard Tucker, in voice and appearance brought to mind the vanished Golden Era of Opera.

And the tradition was renewed in several ways; for someone tripped the heroine, by stepping on her train, accidentally of course. While the half-dazed soprano clung to cast members in the third act scene, the tenor rose to his best heights of song. The victim of the incident was Stella Roman, who was badly shaken and cut both her knees. She too carried on vocally, but not without glaring more or less murderously at the rest of the cast.

MAURICE ABRAVANEL
conducted the Broadway musical, Firebrand of Florence. He left his former assignment, Billy Rose's The Seven Lively Arts, to take over this show. (Photo by Bruno of Hollywood.)

LOUIS BACHNER
VOICE
Teacher of Marjorie Lawrence, Sigrid Onégin, Heinrich Schlusnus, Karin Branzell, Lily Djanel, Michael Bohnen, Ria Ginster.
Hotel Ansonia, New York SUsquehanna 7-3300

MME. LUCIE LENOX
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. CO. 5-8450

HERTA SHILTON
TEACHER OF SINGING
Voice Production—Repertoire
301 West 77th St., N. Y. C. TR. 4-2362

EMMY JOSEPH, PH.D.
TEACHER OF SINGING
Voice training on physiological principles
411 West End Avenue New York City
TRafalgar 7-0199

SUSAN BOICE
TEACHER OF THE ART OF SINGING
Auditions by Appointment
122 Carnegie Hall, N. Y. C. 19 COlumbus 5-4629

FRANCIS ROGERS
TEACHER OF SINGING
Member Faculty of the Juilliard Graduate School
Member American Academy of Teachers of Singing
144 East 62nd Street, New York 21, N. Y.

MRS. A. THEODORE GAILLARD
TEACHER OF PIANO
Recommended by world-famous pianists for exceptional results with children
61 East 86th St., N. Y. C. 28 SAcramento 2-5828

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
257 West 86th Street, New York 24, N. Y.
TRafalgar 7-5854

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
156 W. 74th St., New York 23, N. Y. TRaf. 7-3081

CARLO EDWARDS
CONDUCTOR — COACH
Ass't. Conductor Metropolitan Opera Co.
(15 years) 1920-35
Opera and Concert Repertoire. Se habla Espanol.
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

BERNARD U. TAYLOR
TEACHER OF SINGING
Faculty Institute of Musical Art and the Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
VOICE PRODUCTION — REPERTOIRE
344 West 72nd St., New York TRaf. 7-4999
Among the many prominent singers and actors who have studied for a number of years at the Dornay-Culp Studios are: LUCILLE MANNERS, DOROTHY KIRSTEN, MORTON BOWE, JOSE FERRER and EDDIE ALBERT.
MUSICALES RECORDING

HAROLD LEWIS
PIANIST AND TEACHER
Member Faculty of Juilliard School of Music
530 Riverside Drive, N.Y.C. MOnument 2-4667

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

GRETA M. SCHOENWALD
TEACHER OF VOICE
Coach for Opera, Concert, Lieder and Oratorio
166 West 72nd St., N.Y.C. 23. TRafalgar 7-4085

GEORGE BOLEK
TEACHER OF SINGING—PROGRAM BUILDING
1521 Bolton St., Baltimore, Md. LA. 1474
Mondays: 811 Steinway Hall, New York

Prof. ANGELA WESCHLER
TEACHER OF PIANO
Musical Education for Children and Adults
Piano courses for teachers
171 West 71st St., N. Y. C. SChuyler 4-7678

ERNESTO BERÚMEN
CONCERT PIANIST AND TEACHER
Modern technique. Interpretation in classical and modern repertoire. Students given opportunity for public appearances. Among those who have studied with Mr. Berúmen for a number of years are: BLANCHE GAILLARD, EVELYN WHITE, CONSTANTINE CALLINICOS and ELVIN SCHMITT.
THE LA FORGE-BERÚMEN STUDIOS
1100 Park Ave., N. Y. C. 28 AT. 9-7470

VIKTOR FUCHS Vocal Studios
New York: 44 W. 77th St. TRafalgar 7-7716
Philadelphia: 1619 Spruce Street, Wednesdays.
Summer Master Classes in Hollywood
July and August

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Lecture-demonstrations for teachers
801 Steinway Bldg., N.Y.C. KIngsbridge 9-8591

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIC
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

FRANCES STOWE
ACCOMPANIST and TEACHER of PIANO
160 West 73rd St., New York 23, N. Y.
TRafalgar 7-6700

GLADYS MAYO
TEACHER OF PIANO
Faculty member of Institute of Musical Art at Juilliard School
550 Riverside Drive, N. Y. C. MO. 2-6114

NORMAN JOLLIFFE
TEACHER OF VOICE
Member American Academy of Teachers of Singing
Hotel Ansonia, New York 23, N. Y. TR. 7-0553

CARL M. ROEDER
TEACHER OF PIANISTS
AUTHOR of Liberation and Deliberation in Piano Technique and A Practical Keyboard Harmony (*Schroeder & Gunther*).
608 Carnegie Hall New York 19, N. Y.

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CIrcle 7-2634

JACQUES STUECKGOLD
SINGING TEACHER OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Alexander Sved, Marita Farell, Kurt Baum, Gerhard Pechner, all of Metropolitan Opera.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

ISER SWICA
SINGING TEACHER
Concert — Opera
Voice Correction
25 West 76th St., N.Y.C. SChuyler 4-6018

HARLIE E. WILSON
PIANIST—ORGANIST—ACCOMPANIST
Teacher of Piano and Pipe Organ
43 Barrow St., N. Y. C. 14 CHelsea 2-5174

LYS BERT
COACH of Kurt Baum, William Horn, and others
Opera — Concert — Popular music
English - French - Spanish - German - Italian
310 West 71st St., N. Y. 23 SChuyler 4-0401

EDGAR SCHOFIELD
NATIONALLY KNOWN VOCAL TEACHER
806 Steinway Bldg., 113 W. 57th St., N. Y. C. 19
CIrcle 7-1130

CESARE STURANI
TEACHER OF SINGING
Hotel Ansonia, Broadway & 73rd St., N. Y. C.
Telephone TR. 7-8770—SU. 7-2300

Marquesa Helene de Franchimont
PORCELLI, M.A., L.R.A.M., Mus. Doc.
Assoc. of Prof. Caesari, Scuola Cantorum, Rome, London.
Specializes in Bel Canto for teachers and students. Will coach and train a limited number of ambitious pupils.
Public appearances and publicity arranged.
Studio 819 Carnegie Hall, N.Y. CO. 5-3478
Appointments made by phone

PACIFIC COAST

Maestro WILLIAM F. GROSVENOR
Voice Teacher of Famous Singers
Pupils carefully prepared for
Radio, Concert, Opera and Light Opera
202-203 Fine Arts Bldg., Portland 5, Oregon

LECTURE-RECITAL
History of Musical Instruments by D'ZAMA MURIELLE, curator of The Museum of Music.
49 S.W. 1st Ave., Skidmore Fountain Plaza, Portland, Oregon

DETROIT

By AUGUST MAEKELBERGHE

DETROIT.—As reported in Musical Courier on April 15, Karl Krueger has been retained for 10 more years as Musical Director and conductor of the Detroit Symphony. This announcement was made by Henry Reichhold, president of the organization. It is believed to be the longest appointment ever given a symphonic leader.

Meanwhile, Masonic Auditorium, which seats close to 6,000, had been filled with less than capacity audiences in the three post-season concerts. Musically, however, they were excellent. One of the outstanding events occurred when Robert Casadesus electrified the audience with his magnificent performance of the Ravel Piano Concerto for left hand. Another outstanding last event was the appearance of Zino Francescatti, playing the Paganini Violin Concerto, after which the audience applauded for 20 minutes by the clock. The last concert of the season featured that fine musician, Carl Friedberg, in a return engagement, playing the Brahms Second Piano Concerto.

The season has been highly successful. But one cannot help wondering if the dropping interest toward the end was not due to the policy of presenting only time-tested compositions. Last year the Symphony had presented many of the newer works at almost every concert, and had shown that it could end up in the "black" instead of the "red," as most symphonic bodies do. This year Mr. Reichhold had to make appeals for support in the programs. "In other words," he wrote on several occasions, "if receipts do not greatly exceed disbursements during March and April, the only Symphony Orchestra in the country to avoid a deficit last year will be confronted with one this year."

Other Music

Lillian Evanti, Negro lyric soprano of Washington, D. C., gave a concert under the sponsorship of the Detroit Musicians Association at the Art Museum, on April 19. She presented a program of classic arias, modern works and German Lieder, two of her own songs, High Flight and My Little Prayer, and won warm applause.

LYNNE KLEINBERGER,
8-year-old pianist, with Prof. and Mrs. Moriz Rosenthal. Lynne is one of the pupils whom Mrs. Rosenthal is presenting in recital on June 2 in Carnegie Chamber Music Hall. She will play the seldom heard 22nd concerto by Mozart. (Photo by Jean Pasilescu.)

Yella Pessl, noted harpsichordist, made her first appearance in Detroit, April 17, at the Jewish Community Center. She was assisted by Lare Wardrop, oboist of the Detroit Symphony. The program consisted of music of the sixteenth century, including the first Detroit performance of Leonardo da Vinci's Sonata for oboe and harpsichord.

Detroit had its first opportunity to hear and see the musical play Balalaika, April 17 through 23, at Masonic Temple. It was produced under the auspices of the Detroit Civic Light Opera Association. A feature was the return of Wilma Spence and Jeanne Devereaux, who scored personal successes in The Great Waltz at the season's opening. Lansing Hatfield, baritone of the "Met," appeared opposite Miss Spence. The cast also included Jack Good, Joseph Macauley, Frederic Persson, Brian Lawrence, Viola Roache, Madelyn Killeen, Pamela Cavaness and Viola Carlson.

Organ Series Sponsored by Store

E. Power Biggs, the noted organist, appeared at the Art Museum on April 3, under the sponsorship of Crowley Milner's Department Store, the Arts Commission of Detroit and the American Guild of Organists. Mr. Biggs, undoubtedly one of the great exponents of the instrument, with a technic well nigh flawless, played for a capacity audience and was most appreciatively received.

This was the climax of a season of organ and choral music featuring for the greater part Cyril Barker, Detroit organist, and sponsored by this department store. It is believed to be a unique instance of sponsorship of public organ concerts by a commercial firm in a regular auditorium. Perhaps other business places may be induced to sponsor similar events. It is certain that the Detroit venture has proved highly successful, if one judges by the audience at the Biggs concert.

Mischa Elman's third Detroit appearance of the season was in recital at the Masonic Auditorium, with Leopold Mittman at the piano. It was an evening of tonal beauty, great music played by a great performer. Handel's Sonata in D, the great Kreutzer Sonata in A, op. 47 of Beethoven, Lalo's Symphonie Espagnol and Achron's Hebrew Melody were among his numbers. Mr. Mittman was an ideal keyboard collaborator. Elman's three appearances here within a few weeks have drawn nearly 14,000.

Branzell to Tour

Karin Branzell will make a coast to coast tour next season under Concert Management Arthur Judson, division of Columbia Concerts.

Lippman Joins NCAC

Joseph A. Lippman is now affiliated with the concert division of National Concert and Artists Corporation as artist representative in the Middle West and Southwest. Joseph M. Barnett, formerly of NCAC popular radio division, is now in charge of radio bookings for the concert division.

Dayton Opera Festival to Give Montemezzi Work

DAYTON, O.—The third grand opera festival, arranged by Miriam Rosenthal and Michael de Pace, will be held May 16 to 20 at Memorial Hall. The festival will include performances of The Love of Three Kings, Carmen, Lucia di Lammermoor, Hänsel and Gretel, Secret of Suzanne, Pagliacci, and Rigoletto. Among the singers will be Robert Weede, Jan Peerce, Armand Tokatyan, Virgilio Lazzari, Hugh Thompson, Lorenzo Alvary, Josephine Antoine, Lily Djanel, Marjory Hess, Giovanni Martinelli and Alessio de Paolis. Gaetano Merola will conduct the opening performance of the Montemezzi opera, and Paul Breisach the other bills. Armando Agnini is stage director for the series.

The performance of Mendelssohn's Elijah, in which William J. Krebs conducted the Dayton Philharmonic Chorus and its own special symphony orchestra, April 15 at Memorial Hall here, was presented in memory of President Roosevelt. The performance also marked the completion of the group's tenth anniversary season. Soloists were Hugh Thompson, Metropolitan Opera baritone; Laura Castellano, soprano, and alternate lead in the Charles L. Wagner touring company for Martha; Ola Moser, Chicago Civic Opera contralto, and Herman Krebs, oratorio tenor and son of the conductor.

Dr. Hugh I. Evans, who dedicated the concert to the late President, also spoke of future support of the organization. He revealed that a patron membership plan had been placed in effect a little more than a month before the concert.

The Civic Music course brought Marian Anderson in a concert on April 24 and will present Thomas L. Thomas on May 16. The NCR auditorium is the scene of these events.

The remaining event on the Anderson series was a program by Sigmund Romberg and his company.

BETTY A. DIETZ.

Martinu Work in Geneva

Bohuslav Martinu's First Symphony, commissioned and introduced in this country by Serge Koussevitzky and the Boston Symphony Orchestra, had its first performance in Europe recently by the Orchestre de la Suisse Romaine in Geneva, Ernest Ansermet conducting. The orchestra will give several performances of the work; it is scheduled for introduction to London in the near future.

Quiet Don for New York

The Quiet Don, opera by Dzerzhinsky, will be given its New York premiere by the Russian Opera Company at Carnegie Hall on May 27, 28 and 29.

OPPORTUNITY

STUDIO WANTED—Out of town voice teacher desires to share studio in 57th Street district. Address "R. S. L." care Musical Courier, 119 West 57th Street, New York 19, N. Y.

PIANO FOR SALE—Knabe Baby Grand. Tudor period (mahogany), perfect condition $750. Located in Douglaston, L. I., N. Y. Telephone INgersoll 2-8638.

BUY WAR BONDS

MAE GRAVES ATKINS
TEACHER OF SINGING
Chicago Conservatory 410 So. Michigan Ave. Chicago, Ill.

HAROLD HENRY
PIANIST
853 Seventh Ave., New York 19, N. Y.
CIrcle 6-0385

Dan Baker TENOR **Marian Carlisle** SOPRANO
Studio 726 Fine Arts Bldg.,—Chicago—WEB. 2342

REINHOLD SCHMIDT
BASS-BARITONE
317 N. Garfield Avenue, Hinsdale, Ill.

PHILADELPHIA CONSERVATORY OF MUSIC
216 South 20th Street
MARIA EZERMAN DRAKE
Managing Director
Courses leading to Degrees
Faculty headed by
OLGA SAMAROFF, Mus.D.

Established in 1880

MUSICAL COURIER

A colorful panorama of the world's music in text and picture. Activities of musicians everywhere, and vivid reports of events in the chief music centers of the Americas and other United Nations, are regularly featured.

20 cents per copy at the newsstands

MUSICAL COURIER, 119 West 57th St.
New York 19, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year.

Name .....

Address .....

City .....

Canada, $4.00 Foreign $4.50

EMANUEL LACKOW
COACH-ACCOMPANIST
Dramatic and individual interpretation of operas and songs
Studio 716 Steinway Hall, New York 19, N. Y. CO.5-8374

MARY ANN KAUFMAN
SOPRANO TEACHER
Northwestern Univ. School of Music, Evanston, Ill.

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 5389

FRITZI JEANNE SIEBACH
ACCOMPANIST
25 E. Jackson Boulevard, Chicago
Phone Webster 3973

ALEXANDER NAKUTIN
TEACHER OF SINGING
Kimball Building, Chicago, Ill. Web. 7369

Maestro D. A. PARADISO
Specialist in the BEL CANTO ART OF SINGING
Auditions by appointment
Studio 807-8 Carnegie Hall, N.Y.C. 19 CL.7-3578

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
812-815 Steinway Hall, 113 West 57th St., N. Y. C.
Circle 7-5079

PASCARELLA
ENZO, Violinist CAESAR, Cellist
Concert—Recital—Instruction
Suite 705, 119 W. 57th St., New York

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

LUCILE KELLOGG
VOCAL AUTHORITY
Classic and Popular
Studio: 140 W. 69th St., New York 23. EN. 2-4580

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
600 Fine Arts Bldg., Chicago Ill. Web. 3551

HELENA LEWYN
CONCERT PIANIST — TEACHER
6683 Sunset Blvd., Hollywood 28, Calif.
Phone HE-5953

ROBERT MILLS
TEACHER OF SINGING
". . . Solid technical foundation."
809 Carnegie Hall, N. Y. C. 19 CO. 5-1876

LOUIS **HASSELMANS**
CONDUCTOR
PARIS OPERA COMIQUE; CHICAGO OPERA; METROPOLITAN, NEW YORK.
Louisiana State University, Baton Rouge, La.

RUTH HEIZER
MEZZO-SOPRANO
VOCAL COACH
Kimball Building, Chicago, Ill.

RUDOLPH REUTER
PIANIST
Grace Pratt, representative
500 Kimball Hall, Chicago, Illinois

DELTA OMICRON
NATIONAL MUSIC SORORITY
Esther Cox Boberg, *National President*
1628 Abingdon Drive, Alexandria, Va.

Virginia DUFFY
"Sensational Child-Soprano"
Management: HOWARD R. WILL
332 South Michigan Avenue, Chicago, Ill.

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call CO. 5-3128 between 9:30 and 10:30 A.M.

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Teacher of Singing
Studio: 720 Fine Arts Bldg., Chicago, Ill.

NAOMI CULLEN COOK
SOPRANO
CHICAGO CITY OPERA COMPANY
825 Orchestra Building Chicago, Ill.

ELSE HARTHAN **ARENDT**
SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
300 Fine Arts Bldg., Chicago Harrison 6267

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall.) Tel. COlumbus 5-9158

LILLIAN WIESIKE **FLICKINGER**
SCIENCE OF SINGING
Authorized exponent of Anna Schoen-Rene
161 West 54th St., New York Circle 7-0763

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

OLGA **SACERDOTE**
TEACHER OF SINGING
616 Fine Arts Bldg., Chicago, Ill.
Tel. Harrison 1069 Res. Tel. Del. 3281

Robert Macdonald Studios
DISTINGUISHED FACULTY
724 Fine Arts Bldg., Chicago, Ill. Webster 2494

For YOUR CHICAGO RECITAL *Consult*
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

EDWARD **MELTZER**
Conductor
Vienna, New York, Boston, Chicago Orchestras
Transcontinental Tour — SYMPHONY, OPERA, RADIO
64 E. Jackson Blvd., Chicago. Tel. EDG. 5151

NEW YORK COLLEGE OF MUSIC
Chartered 1878
For the Professional and Non-Professional
Send for catalog 114-116 East 85th St., N. Y. C.

Ward-Belmont Conservatory
of WARD-BELMONT JUNIOR COLLEGE
Nashville, Tennessee

OBERLIN CONSERVATORY OF MUSIC
Oberlin College, Ohio
Write to FRANK H. SHAW, Director, for Catalogue

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice
OLGA SAPIO, Piano
67 Riverside Drive, New York ENdicott 2-8066

ALICE SIROONI
Post Graduate Juilliard School of Music
PIANIST TEACHER
719 Steinway Hall, New York 19. COlumbus 5-3047

BEVERLY WATTS
SOPRANO
RECITAL — ORATORIO — OPERA
825 Orchestra Building Chicago, Ill.

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

RHEA SHELTERS
COACH - ACCOMPANIST
635 Lyon & Healy Bldg., Chicago Tel: WEB. 7338

ALEXANDER **ASTER**
CONDUCTOR — COACH — ACCOMPANIST
Hotel Plaza, Chicago, Ill. Superior 2680

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago Tel. HAR. 8588

RUSSIAN TRIO
NINA MESIROW MINCHIN
PIANIST-DIRECTOR
Plaza Hotel, Chicago, Ill.

VIVIAN ABELL
SOPRANO
CHORAL CONDUCTOR
St. Peter's Church, Polk & Clark Sts., Chicago, Ill.

Rose Lyon *PIANISTE* | **DU MOULIN**
Studio 607 Fine Arts Bldg., Chicago
Bittersweet 3800

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg., Chicago, Ill.

Silvio Insana
CONDUCTOR COACH VOICE
Studio: Fine Arts Bldg., 410 S. Michigan Ave., Chicago
Phone Webster 2933

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois Spencer Green, Dean

EDWIN KEMP
TENOR and VOICE TEACHER
900 Fine Arts Bldg., Chicago, Ill.

RAYMOND BAUMAN
PIANIST
Artist-Students Accepted
160 West 73rd St., N. Y. C. TRafalgar 7-6700

ANTOINETTE RICH
CONDUCTOR
CHICAGO PIANO SYMPHONY ORCHESTRAS
Incorporated. Non profit.
Fine Arts Bldg., Chicago 5, Ill. Wabash 0101

BIANCA DIMITRI
SAROYA-ONOFREI
ART OF SINGING
Studio: 1700 No. Crilly Court, Chicago 14, Ill.

GEORGE **PERLMAN**
VIOLINIST — TEACHER
Fine Arts Bldg., 410 S. Michigan Ave.,
Chicago, Ill. Phone Webster 7215

LILLIAN EVANTI
LYRIC-COLORATURA SOPRANO
Columbian Musical Bureau
1910 Vermont Avenue Washington, D. C.

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

RUSSELL GERHART
AMERICAN CONDUCTOR
ALTOONA CIVIC SYMPHONY
914 28th Avenue, Altoona, Pa.

FRANCO AUTORI
CONDUCTOR BUFFALO PHILHARMONIC ORCHESTRA
CHAUTAUQUA SYMPHONY ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

RICHARD **CZERWONKY**
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

EFFA ELLIS PERFIELD
Send for booklet revealing *Trinity Principle Pedagogy* and merits of: *Fundamental Relaxation, Note and Rote Playing, Two Music Courses.*
103 E. 86th St. (Park Ave.) N. Y. C.

ALCARO MUSIC STUDIO
INSTRUCTION IN ALL INSTRUMENTS
2497 Tiebout Ave., N. Y. C. Tel. FO. 7-7873

SONGS ARRANGED PUBLISHED
MELODY SHOWCASE
6603 Sunset Blvd., Hollywood, Calif.

The Cleveland Institute of Music
Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Beryl Rubinstein, Mus. D., Director 3411 Euclid Ave., Cleveland, O.
Charter Member of the National Association of Schools of Music

MINNEAPOLIS COLLEGE OF MUSIC MARIE HOLLAND SMITH *Director*
Summer Session begins June 11. Two-weeks Choral Training under direction Peter D. Tkach. June 18 to 30. Three-weeks violin Master session conducted by Louis Krasner, June 18 to July 7.
Catalog on Request Address: 60 South 11th St., Minneapolis, Minnesota

THE MANNES MUSIC SCHOOL
COURSES LEADING TO THE ARTIST'S DIPLOMA OR TEACHER'S CERTIFICATE
in Piano, Voice, String and Wind Instruments. Courses in Composition, Theory, History of Music, Chamber Music, Conducting and Opera are also open to outside students.
DAVID and CLARA MANNES, Dirs., 157 East 74th St., N. Y. C. 21 BU. 8-0656

LAWRENCE COLLEGE CONSERVATORY of MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

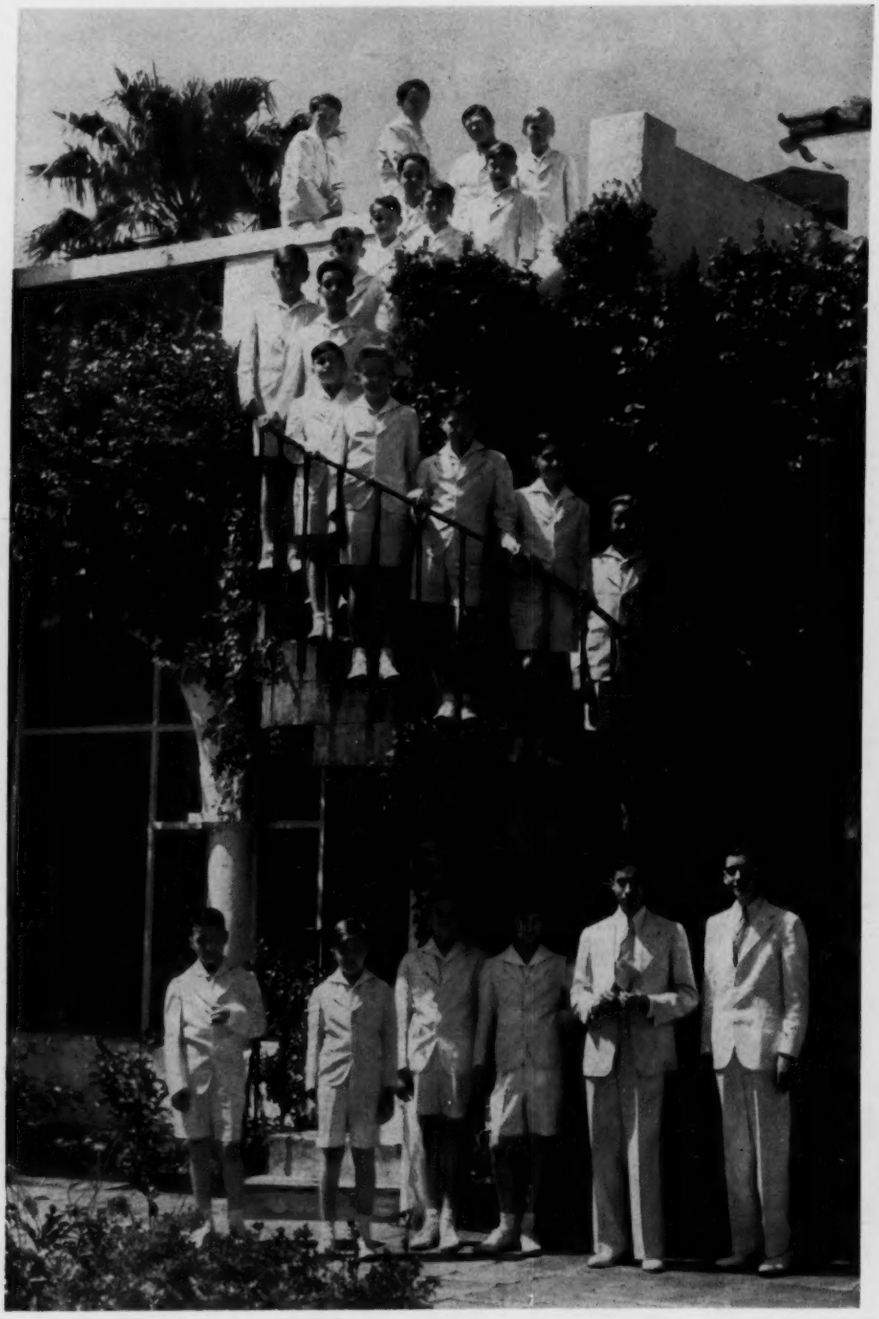
MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office
222 Nickels Arcade,
Ann Arbor, Mich.
Jean Westerman, Exec. Sec.-Treas.
Ava Comin Case, National President, School of Music, University of Michigan, Ann Arbor, Mich.

CHICAGO MUSICAL COLLEGE
Founded 1867 by Dr. F. Ziegfeld RUDOLPH GANZ, President
CONFERS DEGREES OF B.MUS., B.MUS.ED., M.MUS., M.MUS.ED.
Member of North Central Association and National Association of Schools of Music
ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS
Address Registrar, 62 E. Van Buren St., Chicago 5, Illinois

Cincinnati CONSERVATORY OF MUSIC
A complete school of music conferring Diploma, Bachelor and Master degrees. Special students may enter at any time. Write for catalog.
C. M. Benjamin, Registrar
Cincinnati 19, Ohio

APOLLO BOYS' CHOIR

Coleman Cooper, Director



Press Comments

"Founded to provide an American counterpart of the Vienna Boys' Choir, the Apollo Choir has far surpassed all standards set by the famous European visitors."—*NATIONAL GALLERY OF ART, WASHINGTON, D. C.*

"That fleeting thing of beauty—the voice of a young boy—was captured with infinite care and capsuled into one of the most unique and delightful hours of the concert season."—*SOUTHERN METHODIST UNIVERSITY, DALLAS, TEXAS*

"The director understands thoroughly the delicate medium with which he works and how to obtain from it the highest possible excellence."—*SOUTHWESTERN COLLEGE, WINFIELD, KANSAS*

"The twenty-two little boys captured the hearts of their audience and cast a spell that was not broken until the final bit of applause died out."—*PURDUE UNIVERSITY, LAFAYETTE, INDIANA*

"This engaging group reflects great credit upon the musicianship and directorial ability of its conductor. A remarkable and admirable musical organization."—*TOWN HALL, NEW YORK CITY*

"The unearthly loveliness of a medieval angel's song was all one could think of when the Apollo Choir Boys sang last night.—*MUNICIPAL AUDITORIUM, HARLINGEN, TEXAS*

"The tone of exquisite timbre was enhanced by flawless vocalism and perfect balance; an experience to be remembered."—*UNIVERSITY OF WISCONSIN, MADISON, WISCONSIN*

"Their remarkable musicianship and colorful interpretation completely surpassed all expectations of the large audience."—*HIGH SCHOOL AUDITORIUM, FORT DODGE, IOWA*

Available on Artist Series in Colleges, Universities, and Clubs; also regular Civic Music and Community Courses. November 1945 to May 1946

Address Inquiries to

APOLLO CHOIR SCHOOL, 6957 Lakeshore Drive, DALLAS 14, TEXAS